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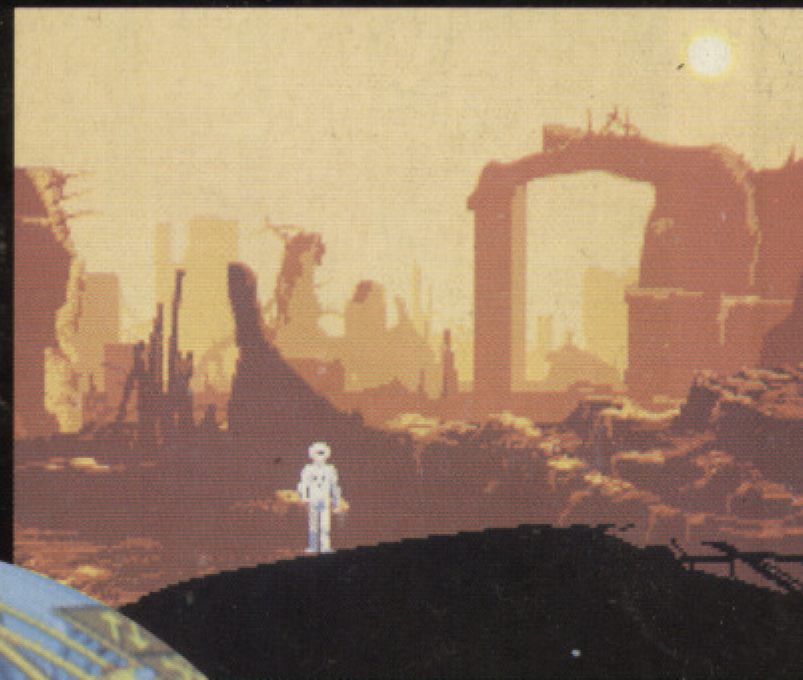
THE One

ATARI ST
AMIGA
PC

FOR 16-BIT GAMES

XENON 2: MEGABLAST COMPLETE PLAYERS GUIDE





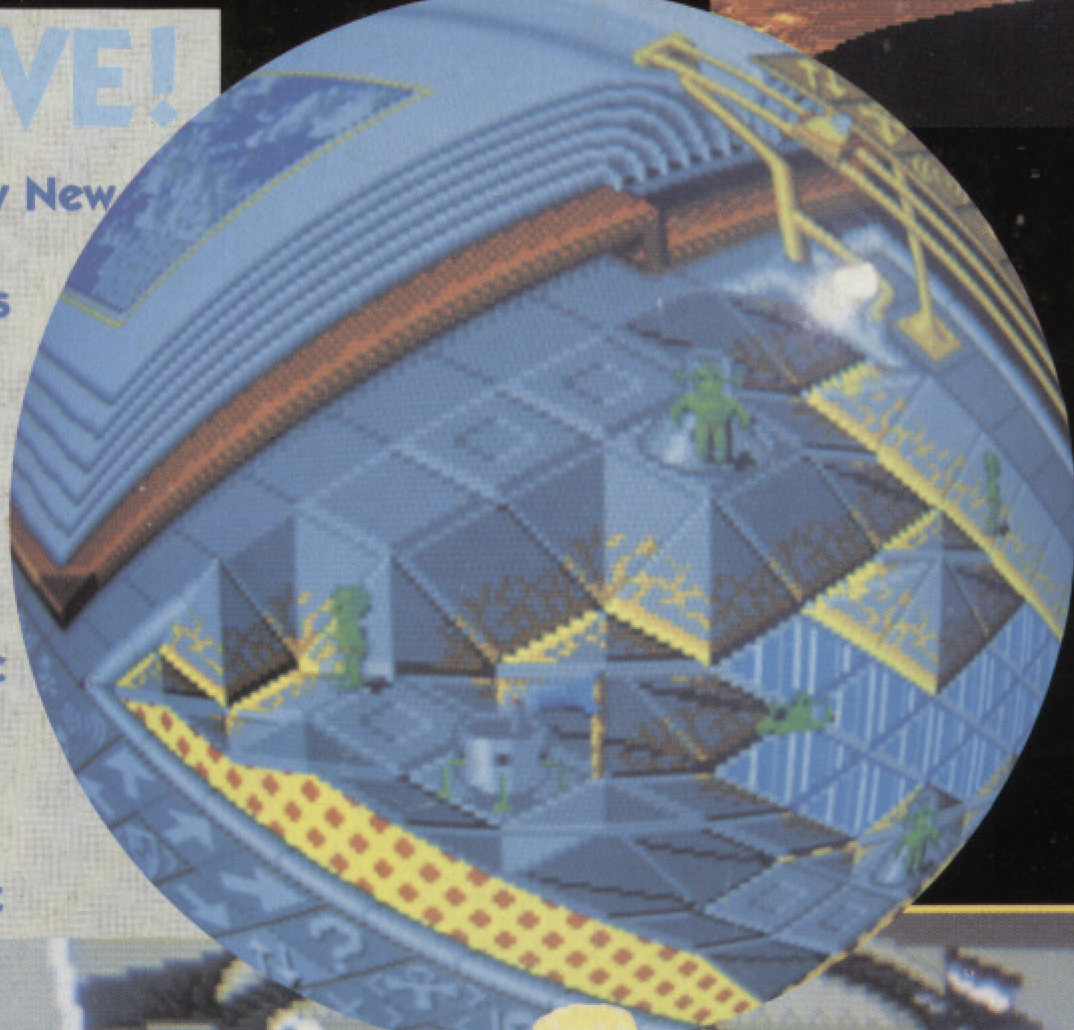
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* For use with the original Populous program only

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Editor Gary Penn; **Deputy Editor** Ciaran Brennan; **Group Art Editor** Gareth Jones; **Staff Writer** Gary Whitta; **Art Assistant** Osmond Browne; **Advertisement Manager** Mark Scriven; **Sales Executive** Kathryn Boucher; **Trainee Sales Executive** Ed Sylvester; **Magazine Assistant** Paul Presley; **Contributors** Kati Hamza, Gordon Houghton, Brian Nesbitt, Phil South; **Photography** Ian Watson; **Publisher** Clive Pembridge; **Typesetting & Artwork** by Professional Reprographic Services of 53a High Street, Huntingdon, Cambridgeshire PE18 6AQ; **Colour Origination** by ProPrint, Channelsea Business Centre, Canning Road, London E15; **Printed by** Southern Print at Upton Factory, Upton, Poole in Dorzet; **Distributed** by EMAP Frontline Ltd.

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Telephone Numbers
Editorial & Advertising 01 251 6222
Facsimile 01 490 1095
Subscription Queries 0733 555161
Newstrade Queries 0733 555161

Addresses
Editorial & Advertising: Priory Court, 30-32 Farringdon Lane, London EC1R 3AU.
Subscriptions: PO Box 500, Leicester LE99 0AA.
Back Issues: EMAP Frontline Ltd, Park House, 117 Park Road, Peterborough PE1 2TR.

Merci Beaucoup A... Richard Slater (added artistic assistance), Neil and the boys at Digital and Graham, Julian and their wonder machine. And a hearty The One congratulations to Master Philip South and his soon to be missus Stacey on their forthcoming nuptials.

Congratulations! You Have Found The Secret Room! Answer The Hidden Question For Bonus Points!

Captain Scarlet's not as indestructable as he'd have us believe. One thing can kill him - what is it? Sender of the first correct answer to this address wins some software.

THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

You may be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. At the end of each review there are opinions highlighting any good and bad points, prices, release dates and ratings where possible. Basically, there's something for everyone - at best a highly detailed review, and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

AND THE RATINGS

GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit into the overall effect.

SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.

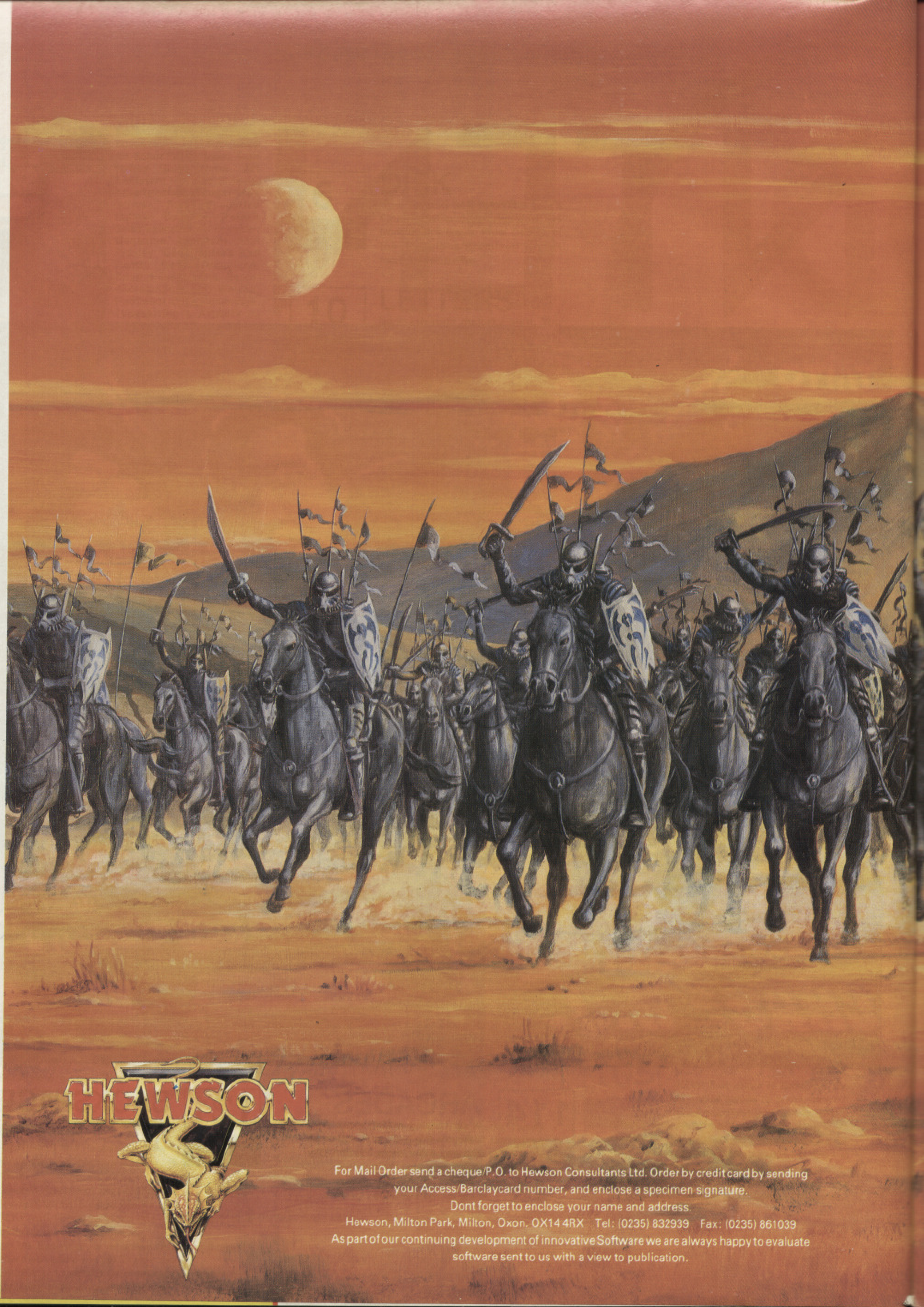
PLAYABILITY How does the game feel? Is it addictive or plain uninteresting.

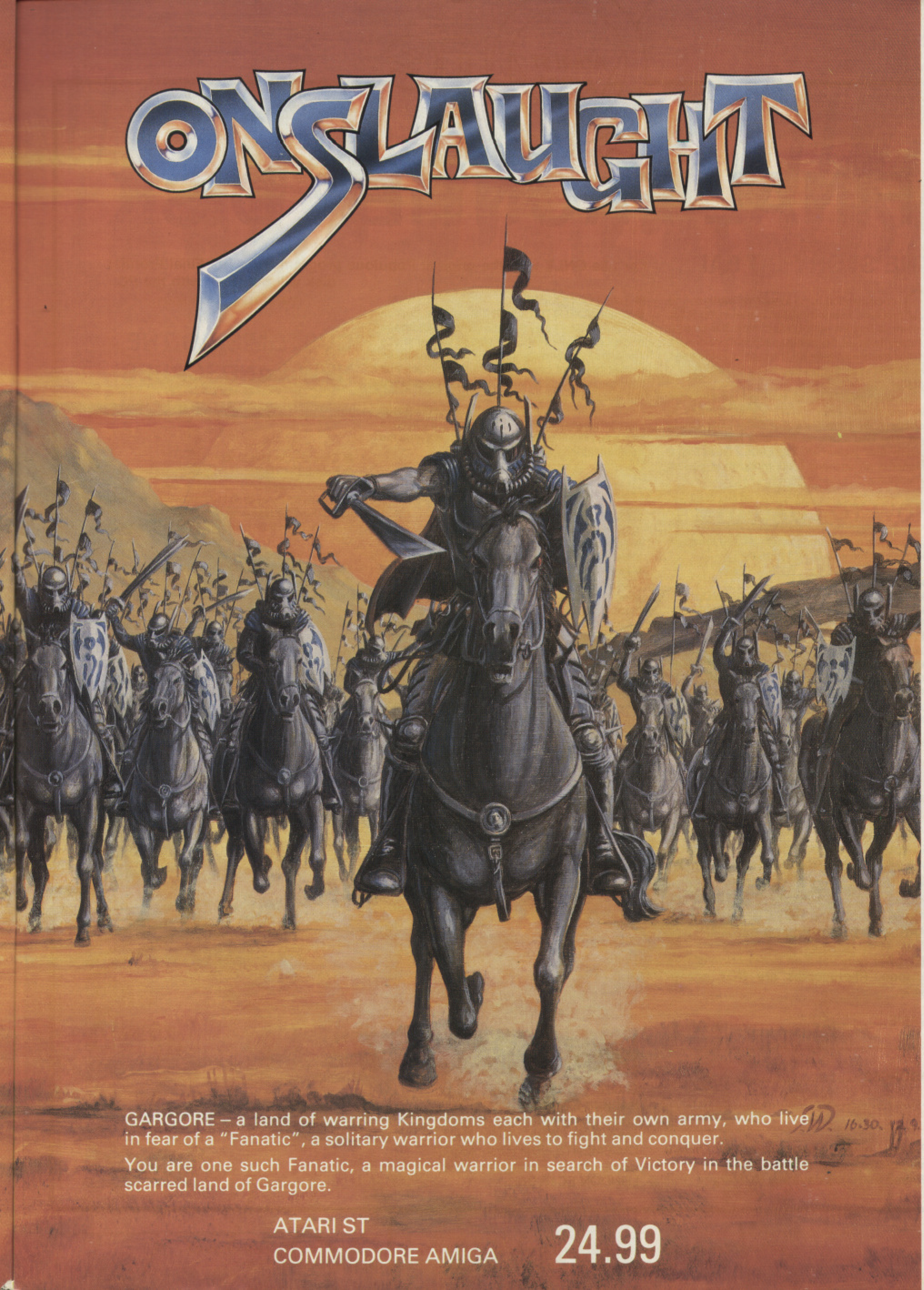
VALUE Essentially a reflection of lasting interest - how much game you get for your money.

OVERALL A useful point of reference - essentially a summary of the preceeding ratings.

ONTENTS




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You are one such Fanatic, a magical warrior in search of Victory in the battle scarred land of Gargore.
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FINAL FRONTIER DISK

THE STORY SO FAR...

Over-population is no longer an earth-bound problem. Every inhabited planet in the Solar System is bulging with bodies. Now it's time to colonise the stars. To create space stations on vast orbiting mirrored plateaus. The race is on between two races. And there's no room for losers . . . literally.

The alien race is Good. Hailing from the outer reaches of our Solar System, their symbol of Goodness is, quite understandably, The One's logo. The Bad Guys on the other hand, are the flotsam and jetsam of the Earth. Their Papal Magnet is an ominous black monolith of perfect dimensions.

HOW TO LOAD

The process is the same for both ST and Amiga as this disk works with BOTH formats.

- Load **Populous**.
- When title screen appears select CONQUEST.
- When WORLD TO CONQUER appears, click on START GAME.
- The Genesis World will now appear. Click on the planet icon (Game Set-Up).
- Select SURRENDER THIS GAME – GAME LOST will appear. Select TRY IT AGAIN.
- When the disk has been accessed, remove it and insert the Final Frontier disk.
- Select the planet icon again.

For use ONLY with the original Populous program. NB: The Final Frontier disk will not work with the PC version of Populous.

- Select CONQUEST.
- When WORLD TO CONQUER appears, click on START GAME to play the new Genesis landscape or click on NEW GAME and type in the name of a world that you already know. NB: the landscape names have not been changed, but beware that they are considerably harder and the strategies you are used to using won't work so well.

NB: Keep the **Final Frontier** disk in the drive at all times when playing CONQUEST. Also: if you win a Conquest World on the Amiga you will not hear the congratulatory speech.

HOW TO PLAY

It couldn't be simpler. Read the Populous manual thoroughly. Follow the loading instructions then play away . . .

Crystalline growths litter most landscapes and affect the surrounding ground. Remove or avoid them.

Godly acts are performed in the same way as before, although the effects are slightly different. The split-second appearance of black holes replaces the use of floods to bring the walls tumbling down. Volcanoes have been replaced with immediate crystal growth, while swamps have the effect of miniature temporal whirlpools in absorbing anyone fool-hardy enough to walk into them.

CUSTOMISING THE NEW LANDSCAPES

Follow the procedure as outlined above and then . . .

- Click on the planet icon.
- Select CUSTOM.
- Select PAINT MAP and click OK.
- You can now access the new world by pressing the '5' key. To play your new landscapes, click on the planet icon then select PLAY GAME followed by OK.

When you have finished a game in Custom Mode, you may be asked to replace the original **Populous** disk. Having done so, click on OK. When the disk has finished accessing, replace it with the **Final Frontier** disk and follow the Custom Landscape procedure from the beginning. Having loaded a saved game on a single drive machine, you are asked to 'INSERT ORIGINAL POPULOUS DISK'. At this point, if you are playing from the **Final Frontier** disk, the program is actually asking for it as opposed to the original Populous disk.

OFFER OF THE CENTURY!

So you haven't got a copy of **Populous** with which to play our corking cover disk? Well here's an offer you simply can't refuse: buy **Populous** and **The Promised Lands** for a sexy £19.99. That's a MASSIVE £15 saving on the RRP.

NB: offer only valid on production of this coupon. Photocopies are NOT acceptable.

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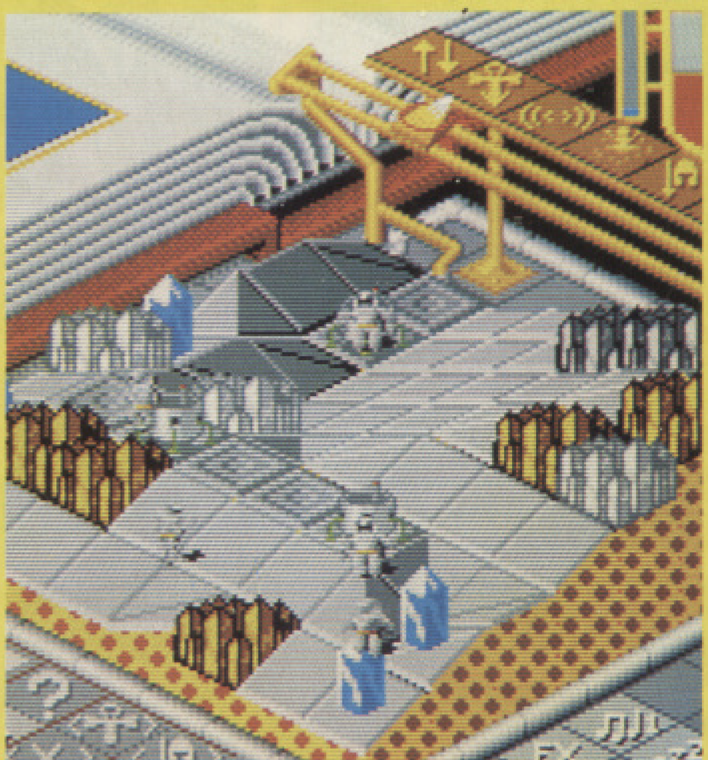
....

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FAULTY DISKETTES

Should you find, heaven forbid, that your **Final Frontier** disk fails to load, then pop it in a jiffy bag and send it to: FINAL DISK REPLACEMENTS, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU.



LETTERS

LETTERS, The One, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU.

DONE DILEMMA

Dear The One,
My birthday is coming soon and I want to get a construction kit, but I don't want a shoot 'em up. Could you tell me if there are any different construction kits. Thank you.

Ali Done, New Brighton, Wallasey.

Bad news, Ali. There are no other types of construction kit available at present. You can produce other types of games with Palace's ***SEUCK****, but they are more often than not more limited than those which involve shooting 'em up. In a similar vein, Mandarin's* ***STOS*** *and* ***AMOS*** *packages for the ST and Amiga respectively, aren't as user-friendly as* ***SEUCK*** *but the results can be superior provided you put in the effort (and quite a considerable amount is required). But who knows? Maybe there's another type of construction kit in the pipeline ...*

DPAINT DILEMMA

Dear The One,
I've been using **Deluxe Paint** ever since I bought my Amiga (over two years ago), and being an art and design student, I really would like to upgrade to **Deluxe Paint III**, but I know this needs one megabyte to run properly. What I'd like to know is do you really think it's worth the money (about 170 altogether)?

I already have a Star colour printer which does prove very useful, and I would love to use the animation side of Deluxe Paint III to create some animations of my own.

David Tolley, Mexborough, South Yorks.

David, whether you splash out for the extra 500K wedge depends on how serious you are about using ***DPaint III****'s animation facilities. Bear in mind there are very few programs supporting 1Mb machines specifically — some companies provide extra features, but as yet no-one's written extra levels and the like for 1Mb owners.*

DAVID DILEMMA

Dear The One,
I won't say that this mag is perfect, because it isn't. Perhaps it is for an ST or Amiga owner, but we PC owners seem to be ever-so-slightly left out.

Also, is this mag becoming a second-rate effort? In the September issue, there were only about seven reviews. Games is the name of the business, y'know.

Anyway, all that aside, I must say that what you do print is good stuff, and the reviews are excellent. But why not have pages in which readers can send in their reviews?

One last question. Since I have bugger-all idea about what stuff was featured in back issues, can you please tell me which issues have any reviews of the following for PC: **Starquake, Gunship, Double Dragon.**

David Green, Loncanter, Lancs.

Yes, games is indeed the name of the business. Which is why, along with the seven rated games in that issue, there was an abundance of information about 16-bit games. Most of the tips which appear in The One work for ST, Amiga and PC. Unfortunately, it's impossible to please everyone all of the time. Readers' reviews? It's certainly not impossible, but are you really that concerned about what other people feel about software which would be at best a month old by the time you read about it? Do we really need to ***concentrate*** *on the not-quite-so-good software? Look at it this way: we attempt to provide as much information as possible about as many releases as possible, preferring to use what little space we have each month to tell you about the good things in life without neglecting the not-so-good things. In answer to your last query:* ***Double Dragon*** *was reviewed in Issue Four, but* ***Starquake*** *and* ***Gunship*** *were before our time. That's not to say we won't cover them though ... stay tuned for an exciting development in the new year.*

DEATH DILEMMA

Dear Team,
Is The One going to offer us the opportunity of binding our most treasured magazines? Please, please can you make sure that you don't offer us those steel bar type binder as they are crap. They damage the magazines because they allow them to move about, and if you spill water on them they rust.

Can I make a plea to all software companies that they provide a game system whereby at the end of your lives you are given the option to restart where you left off or start afresh. There is nothing more off-putting than to have to restart a level when you die or when you lose all your lives and have to start at the beginning. Look on the positive side, what is the point of having 30,000 levels when Mr Average will only get to see five. With the chance to continue where you left off you get to see everything.

Only one more thing: is there a fax machine at The One whereby letters or entries to competitions can be sent. It's only an idea ...

AB Stephens, Kings Norton, Birmingham.

And a sensible idea at that. Yes we will be producing binders in the near future, bearing in mind your requests. Yes, we have a fax machine where you can send your letters etc (01 490 1095). And yes, we have no bananas. Continue options are all very well, but they have a tendency to reduce a game's lifespan, even when using a limited 'credit' system a la the conversions of ***Bubble Bobble****. Arcade manufacturers use continue options to keep you pumping in your money, so most games can be completed if you have the cash instead of the skill. Obviously this can't be similarly implemented on home computer conversions. A more sensible alternative would be something along the lines of the continue feature found on Nintendo's* ***Super MarioLand*** *for its GameBoy, where a continue option is awarded for every 100,000 points accrued. Games designers please note.*

DIEGO DILEMMA

Dear The One,
Have **Matchday II** and **Emlyn Hughes International Soccer** ever been released on the Amiga? Keep up the good work.

Dawson Hall, Calverley Pudsey, Leeds.

Ocean says it has no plans to convert Jon Ritman's classic Spectrum football game to either ST or Amiga, although it currently exists on PC format ... well, PCW format. Audiogenic's ***Emlyn Hughes International Soccer*** *on the other hand, is on the cards and due for release early next year. Details are vague, but we know Herman '****Weird Dreams****' Serrano has provided the title screen. How's that for useful? Anyway, what's wrong with Anco's* ***Kick Off****?*

DIXIELAND DILEMMA

Dear The One,
I am a 12 year-old American kid who is starved of good computer journalism. Luckily **The One** has fed me well. The problem I have with your magazine though, is that you review games that I can't get because of late release here. Could you tell the US release date of **Power Drift**? Could you do that with your reviews? Another thing: why not have a competition to win an arcade machine? Will UK games work on my machines? I have an Amiga 2000, but won't there be PAL/NTSC difficulties?

Ian Wijaya, Princeton NJ 08540.

A precise US release date for ***Power Drift*** *has yet to be set, but you can expect to see something early next year. According to our technical expert, there should be no problem running UK software on an American Amiga — UNLESS the programmer has written the program so that it will only run on PAL systems. PAL and NTSC are television standards. PAL is European, while NTSC is American. PAL systems run at 50Hz, ie: the screen is updated 50 times every second, and NTSC runs at 60Hz. As far as hardware is concerned, you can't use PAL systems in the States without suitable modification. There shouldn't be any problem running UK software on an American system (STs have the facility to run at 50Hz and 60Hz in hardware, which is why so many ST games support both formats), but your television set may not like it (a monitor display should be fine though). And yes, competitions to win arcade machines are on the cards.*

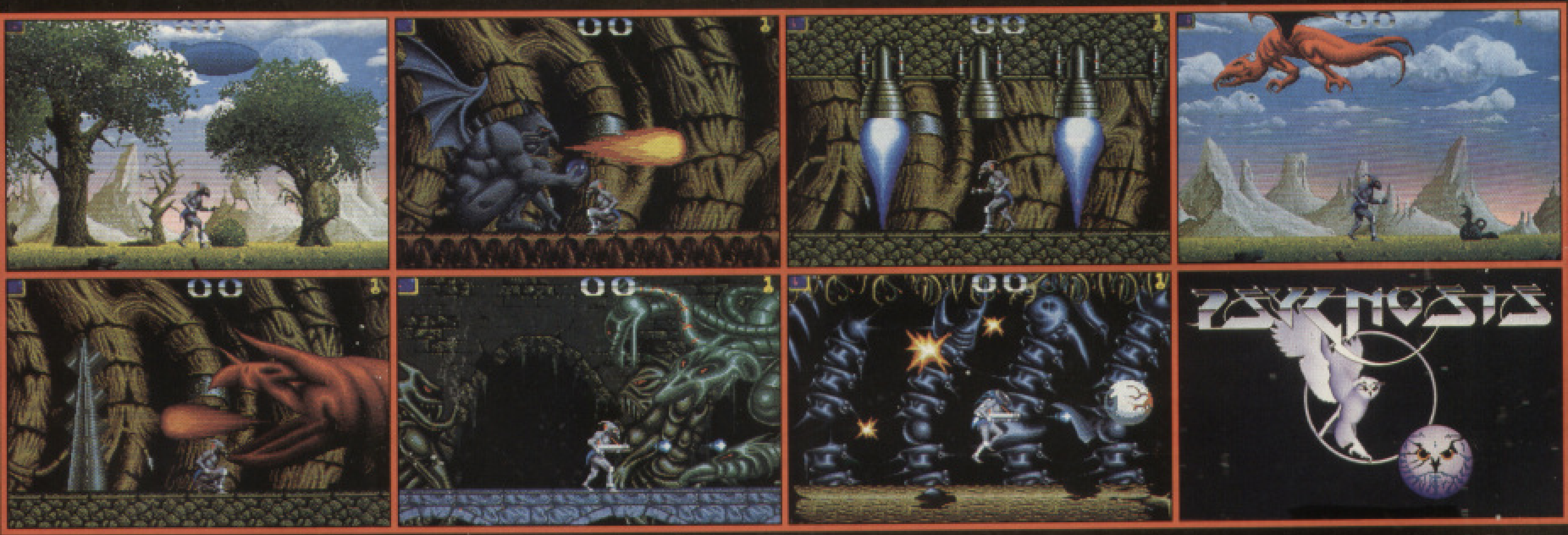
DISAGREEMENT DILEMMA

Dear The One,
Firstly I would disagree with T Clarke of Essex. He said he would like a single picture for your front cover. I completely disagree, I like multiple image covers as they tells us the contents of the magazine straight off. Any chance of another cover disk in the near future? And one other thing — why is the Personal Computer Show always in London? I live up North and find it impossible to travel such a distance. Why not move them up North a bit?

Damian Graham, Burnley, Lancs.

There used to be a show held up North some years ago, but nothing's been seen of it for some time, so it's fair to say that it's unlikely to resurface. Another cover disk is your for the loading with this very issue, and just in case that's not enough, there's another disk to follow in the New Year — and it's not too late to make (sensible) suggestions. The single versus multiple image cover business is a bit of hot potato at the moment. Understandably, manipulating multiple imagery to produce a single, striking cover isn't easy — as our resident Art Editor Gareth Jones will tell you. Using computer game graphics provides one big limitation: if the month's hot games have little or no visual delights on offer, then obviously it's difficult to create a decent overall effect. Using a single piece of artwork isn't exactly a pizza piece either, as you only get one shot at saying what you need to say, so you have to make it count. In producing a cover you have to decide what you want to say and how best to say it. If multiple images will do the job best, we use them. If not, we don't — hence Issue 13's cover.





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ORIGINAL UNIQUE ROGER DEAN DESIGN

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Screen Shots from the Amiga version

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OUT TO LUNCH

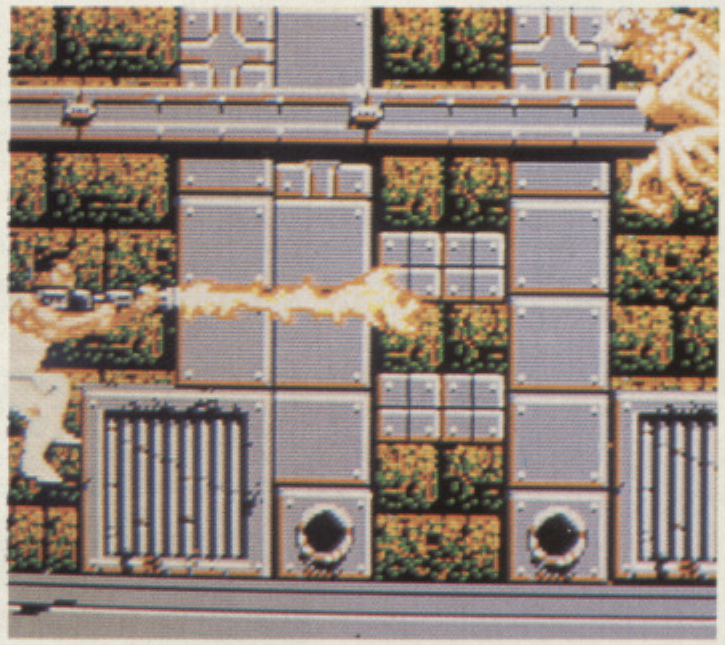
26-YEAR OLD Herman Serrano is fast establishing himself as a force to be reckoned with in the worlds of graphics and game design. Over the last couple of years his distinctive graphic style has graced the screens of **Carrier Command** (icons, title screen and cover artwork), **Starglider II** (title screen), **Verminator**, **Quartz** (loading screen), **Virus**, **The Champ** (scenery), and of course **Weird Dreams**, which he co-designed with Tony King and programmer James Hutchby.

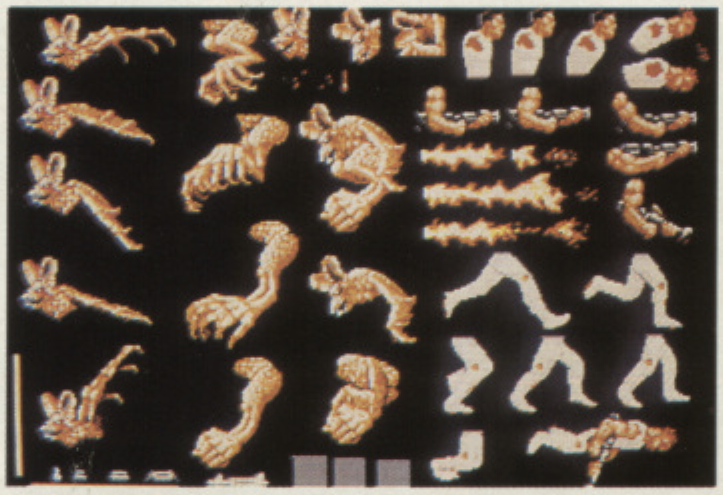
More recently he's lent his unique graphic style (and some gameplay ideas) to Activision's forthcoming arcade/strategy epics **Exodus** and **Driftlands** (see News) as well as Argonaut's much-hyped flight simulation, **Hawk**, providing static screens, mission icons and the aircraft's control panels.

All of this, however, is secondary to **Atomic Lunch**, a game conceived and designed by Herman when work on **Weird Dreams** was drawing to a close. **Atomic Lunch** is, if anything, even stranger and more surreal than its pseudo-predecessor. The game design is complete, as are most of the graphics, but programming work is yet to begin. Herman is currently looking for both a programmer and a label, although he admits that a couple of software publishers are already interested. In any case, don't expect to see anything until at least next year.



▼ This bat-creature bites your head off if you allow it to get too close. It's impossible to shoot it, so it looks as though you're going to have to come up with an alternative.

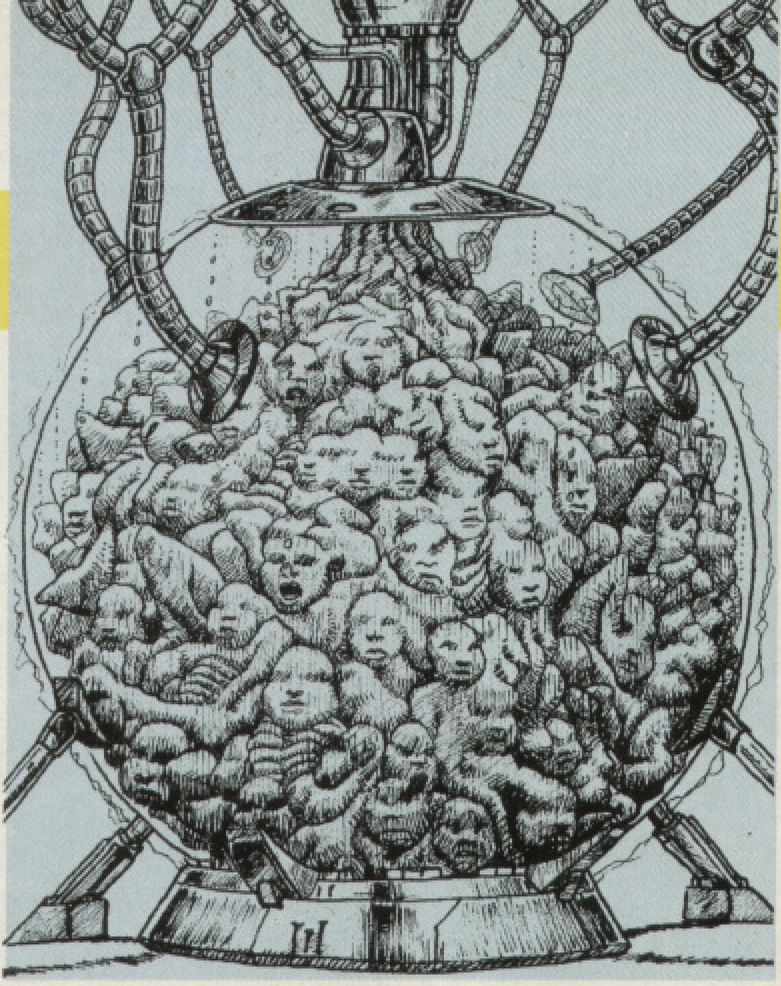




▲ In a simiar fashion to Weird Dreams, the main character (and most of the enemies) are designed piece by piece and then combined to produce the finished sprite. Seen here are the main character's arms, legs, head and torso, along with a selection of the available power-ups.

▼ Some more of Herman's sketches of the repulsive adversaries. Many are based on real animals, like snakes and chameleons, but 'tweaked' by Herman to turn them into mutants: "The chameleon monster I've designed will be a perfect chameleon – it'll blend completely into the surroundings and only its blinking eye will be visible," Herman enthuses.





▲ The Baby Mound – a biological computer modelled on the human brain which draws its power from that very source, thanks to its store of mutated infants. "There's something weird about babies," reveals Herman. "I remember having a dream once set in a hospital ward full of babies. A man came along and used a spoon to scoop their brains out. I think I must have seen or read it somewhere." Ever thought about seeing a shrink, Herman?

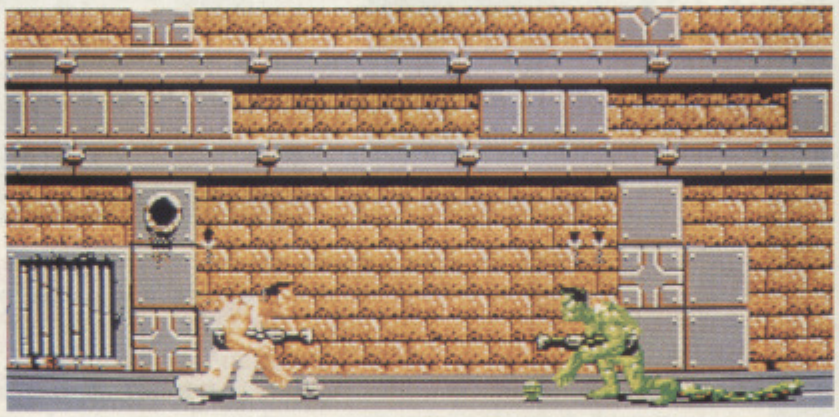
▼ Herman's imagination has run riot with ideas for mutated monsters and genetic freaks – seen here is his sketch for the mad professor in mutated form: a crazed mixture of man and machine.



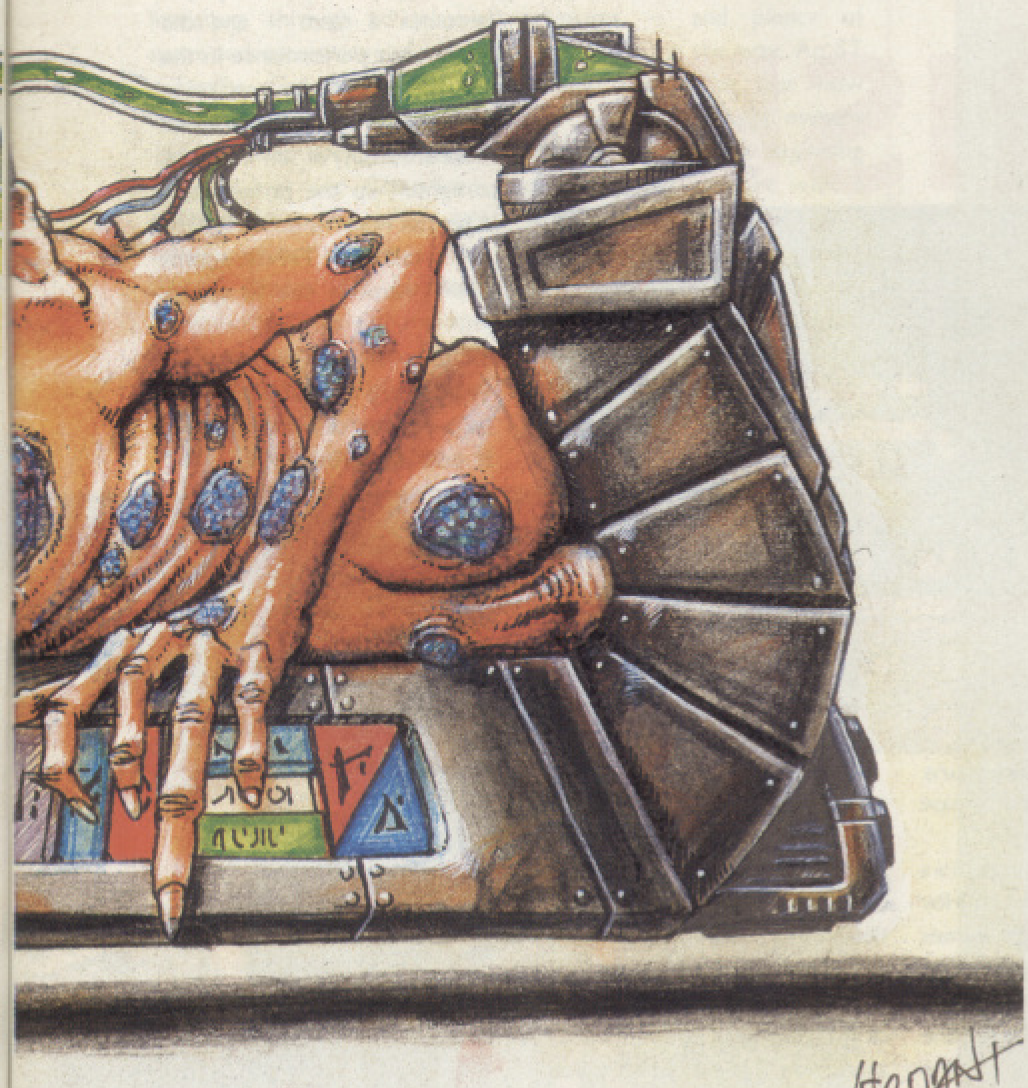
THE STORY SO FAR...

After a freak nuclear accident, the brilliant and eminent atomic physicist Gregory Michaelson has been mutated by excess radiation. Now a disgusting mass of blubber, he intends to wreak his revenge on the world by constructing an army of genetically-engineered 'super-creatures' in his secret laboratory hideout. He plans to turn the world's population into mutants like himself by detonating a huge 'Virus Bomb' to infect the entire planet.

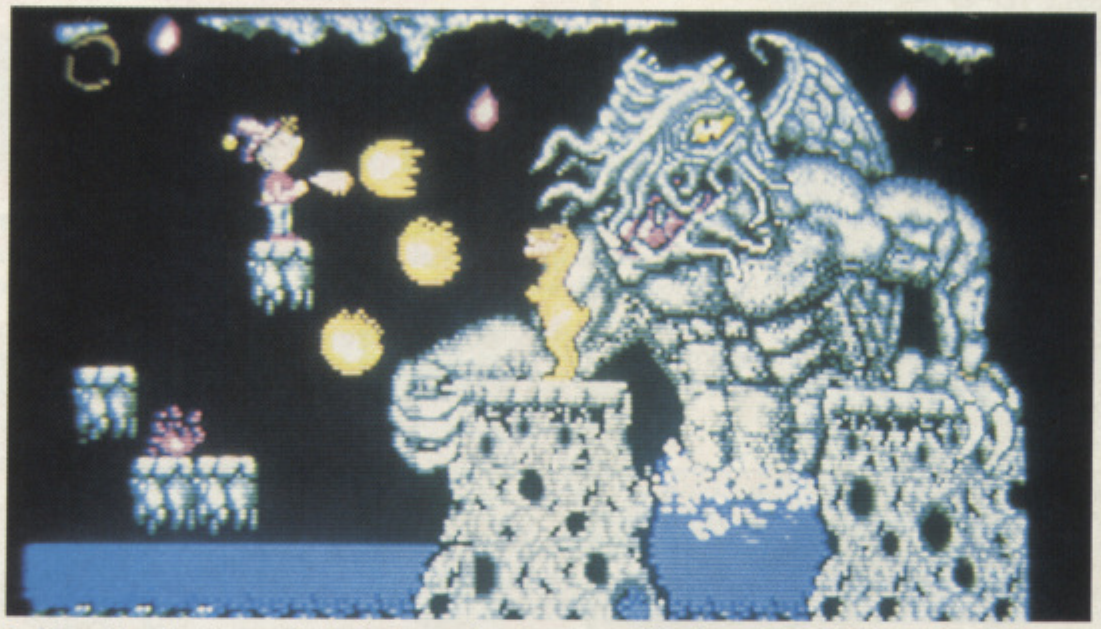
Your mission is to infiltrate the mad professor's Desert HQ (split into four separate laboratories, each for a specific area of genetic research), defuse the virus bomb and bring Michaelson to justice. An army of mutated bodyguards and a complex security system stand in your way, which more often than not means using your wits just as much as your trigger finger.



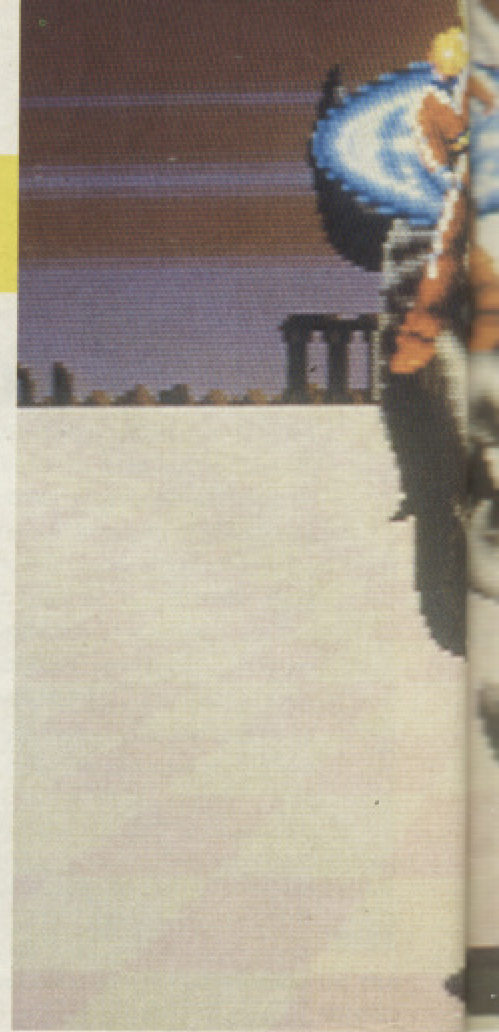
▲ Meet the Chameleon man – identical to your character, apart from being green from head to toe, he emerges from a 'body snatchers' pod and mimics your every move.



GRANDSLAM'S FESTIVE SURPRISE



► **More than just a mythological arcade adventure,** The Seven Gates Of Jambala **promises a huge fantasy world to explore and injure.**



CHRISTMAS is coming and those bountiful folk at Grandslam Entertainments have just announced a hamper-sized collection of goodies. Right next to the stuffed turkey and fresh fruit are a couple of Sega titles (**Space Harrier II** and **Scramble Spirits**), and a couple of football licences: **Liverpool** and **Saint And Greavsie**. But there's more in the Grandslam sack, so sit back, relax and enjoy the ride. **Terry's Big Adventure** laughs in the face of danger, looks a bit like **Super Mario Bros** and features 12 different landscapes full of bridges and rivers and platforms. Terry himself is a big thing in a small package: a dab hand with the yo-yo and good at chucking rocks, he faces such obstacles as hedgehogs, snails and poisonous mushrooms.

If that isn't enough for any romp 'n' jump fan, there are also hidden bonus levels, letters which make you temporarily invincible and time bonus flags. ST and Amiga versions are out now, at a full-sized price of £19.99 (and not £14.99 as we inadvertently stated last month).

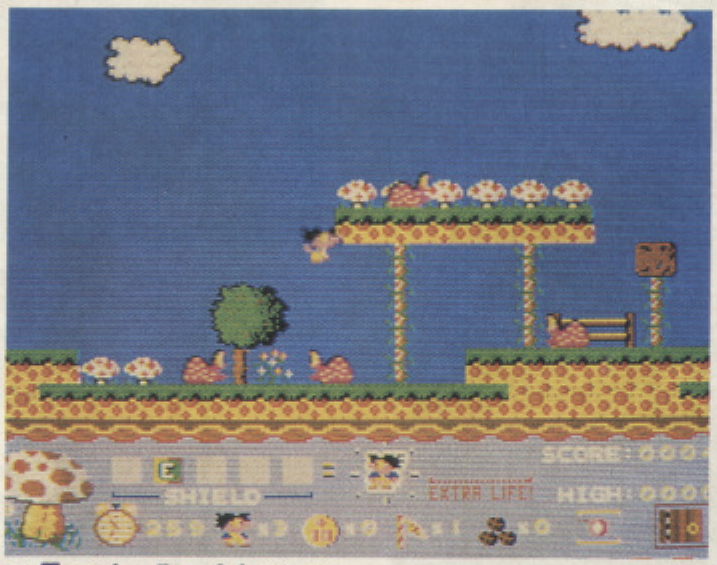
Anyone in possession of Sega's 16-bit Mega Drive console will probably already have seen **Space Harrier II** – a game renowned for its brilliant graphical quality but little else. Where's the progressive weaponry? Where's the variety in the gameplay?

Still, anyone who's even mildly interested in this gut-wrenchingly fast alien blaster will be keen to hear it's due out on January 18 for ST and Amiga. But big licences cost big money, and this one will probably set you back a penny short of £25.

The second Sega licence, **Scramble Spirits**, features a vintage fighter plane up against greasy enemy fighters and aircraft carriers. Apart from giving you a sweaty joystick, little else is known: there's no formal release date or price set just yet.



► **Away the reds Brian. It could go either way, but at the end of the day football's bound to be the winner out there.**



► **Terry's Big Adventure**

Now that the footie season is a couple of months old, it's time for a couple of heavyweight names to warm up for the big match. **Liverpool: The Computer Game** isn't based on the Antarctic expeditions of the early 1900s, exploring the intense rivalry between Scott and Amundsen, but a binary interpretation of a little known football team just north of the Mersey.

With a cheeky side-step, it deftly passes Impressions' impending **Kenny Dalglish** effort and goes feet-first into the challenge of producing a true football simulation. For just £19.99, you can play in the First Division and the FA Cup – but watch out for Arsenal in the dying minutes, eh?

Still with soccer, Saturday TV's cheeky twosome, Saint and Greavsie, have given their names to a football trivia game featuring 2,000 questions. Each player 'becomes' a team – and the better your performance in the quiz, the better your position in the league. As you'd expect, there are plenty of 'fun' elements to lighten up the proceedings. Who can resist it for £19.99?

And talking of **Trivia**, a game of that name is due to appear

► **Due out in early 1990,** Warp Warp **looks like it could be a colourful blast, but will it add anything new?**





► **More 3D than you can shake a stick at: Grandslam's conversion of Sega's** Space Harrier II **takes to the skies.**

right now on the new Shades label – for the special introductory price of £14.99. Based on the legendary pub quiz games (beer, fags and cash prizes not included), it features audio and visual questions spanning art and literature through to leisure, sport and entertainment.

Finally, Grandslam's festive line-up includes a new game on its Thalion label. **Dragon Flight** (role-playing) and **Chambers Of Shaolin** (martial arts) were mentioned last month – **The Seven Gates Of Jambala** extends the range with multiple levels of arcade action, casting you in the role of a tired apprentice.

Set in the Caves of Jambala, it features horizontally and vertically scrolling levels, half-levels, hidden dwellings, seven 'gate' levels and secret fixed screen scenes. There are many cave dwellers to meet, not all of them friendly, plus transporters and treasures – and plenty of surprises along the way. An ST version should be out now (£19.99), while Amiga owners have to wait until the beginning of November to part with a whopping £24.99.

The future holds even more games for the Thalion label, including **Terramis** on the Amiga and ST and **Warp Warp**, a multi-level vertically-scrolling shoot 'em up. Watch this space!



NEWS

FORCE'S ENTRY

RACING fans will be spoiled for choice this Christmas with **Stunt Car Racer**, **Continental Circus**, **Chase HQ**, **Power Drift** and **Hard Drivin'** all vying for pole position. But there's even more to come, as Digital Magic Software joins the grid with **Drivin' Force**.

Superficially similar to Sega's **Power Drift**, **Drivin' Force** sees the player racing on 30 tracks using motorcycles, Formula 1 racing cars, trucks, buggies, sports cars and even jet-skis! There's a variety of terrains to contend with, including tropical regions, deserts, mountains and the snow-covered arctic.

The Amiga version will be released next month at £24.99, with the ST to follow in the new year for five pounds less. No PC version is planned at present, but the possibility is being investigated.



▶ Adrenalin-pumpin' racing action in Digital Magic **Software's** Drivin' Force.

ROBOT REACHES FOR RELEASE

HIDDEN Treasures – the team that brought you such diverse products as the impressive (but limited) **StarRay** and the Amiga version of **Prospector In The Mazes Of Xor** – has broken a year's silence by announcing the development of **Randolph The Robot**.

Randolph is programmed to combat the tide of Cyber-Evil spreading throughout the galaxy. His first mission is on a seemingly peaceful planet, which is lucky, since he's armed only with a basic gun. Extra weaponry, a few keycards and some other handy items (like a jet-pack) are available to help him make his way through underground strongholds, giant enemy cruisers and strange asteroids.

Even though it features 32 colours, massive end-of-level monsters, and 10 different kinds of weaponry (including a very impressive spider mines which crawl along and explode on contact with aliens), **Randolph The Robot** has yet to be snatched up by a publisher. Moves are afoot however, so expect to hear something soon.



▶ **Randolph on the rampage in the resplendent foliage.**

▶ TOP TEN ◀

(Month Ending October '89)

AMIGA

1	NE	XENON II: MEGABLAST (Image Works)
2	4	POPULOUS: THE PROMISED LANDS (Electronic Arts)
3	9	F-16 COMBAT PILOT (Digital Integration)
4	NE	SHADOW OF THE BEAST (Psygnosis)
5	2	POWERDROME (Electronic Arts)
6	1	FALCON: THE MISSION DISKS VOLUME ONE (Spectrum Holobyte/Mirrorsoft)
7	10	FALCON (Spectrum Holobyte/Mirrorsoft)
8	NE	VIGILANTE (US Gold)
9	3	ROBOCOP (Ocean)
10	RE	POPULOUS (Electronic Arts)

Compiled exclusively for The One by SOFTWARE CIRCUS LTD. The Plaza on Oxford Street, 120 Oxford Street, LONDON W1N 9DP. Tel: 01 436 2811.




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Gremlin Graphics Software Ltd.,
Alpha House, 10 Carver Street,
Sheffield S1 4FS. Tel: (0742) 753423.
Greg Norman
"The Great White Shark"



BEAUTY AND THE BEAST?

EVER KEEN to do things bigger and better than everyone else, Psygnosis has decided to outdo itself with its biggest and best-looking package to date. **Shadow Of The Beast** features 50 frames per second arcade-quality scrolling, 350 screens, 128 colours appearing simultaneously on screen, 132 unique monsters, 13 levels of parallax, 900K of music and 2Mb of graphics compressed into two disks. And the game?

Well, you were kidnapped as a child by the evil Beast Mages and transformed into a creature of fearsome power, agility and strength. Having served the evil dastards for many years, you discover the truth about your past and set out to wreak bloody revenge.

Sounds interesting, doesn't it? Well, anyone who's prepared to part with £34.95 (which covers the inclusion of a 'free' T-shirt), will find a game to please those who like good graphics and great sound but aren't too fussed about indulging in innovative and compelling gameplay.



► Time to wreak revenge on those Eldritch Beast Mages and become a whole person again.



► Slip into the exclusive Roger Dean T-Shirt, load the two (count 'em) disks and marvel at the size of the big box. All for a strapping (count it) £34.95.

► TOP TEN ◄

(Month Ending October '89)

ATARI ST

1	NE	XENON II: MEGABLAST (Image Works)
2	NE	TV SPORTS FOOTBALL (Cinemaware/Mirrorsoft)
3	2	POPULOUS: THE PROMISED LANDS (Electronic Arts)
4	NE	BLOODWYCH (Image Works)
5	1	FALCON: THE MISSION DISKS VOLUME ONE (Spectrum Holobyte/Mirrorsoft)
6	NE	BLOOD MONEY (Psygnosis)
7	7	BATTLETECH (Infocom/Activision)
8	NE	PIRATES (Microprose)
9	NE	CALIFORNIA GAMES (Epyx/US Gold)
10	6	NEW ZEALAND STORY (Ocean)

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MIDWINTER

The new ice age is upon you. Based on a newly colonised island, you struggle to keep warm and your food crops alive. Suddenly, you learn of a tyrannical dictator about to launch an attack upon your island.

As Commander of FVPF (Free Village Peace Force), you must initially warn other members of your force and, together, set about defending your territory along with your most valuable possessions, the heat mines.

Combining a truly stunning 3 dimensional landscape with plenty of action features, Midwinter, nevertheless, needs a great deal of strategy and guile in order for your forces of the FVPF to survive and defeat the invading forces.

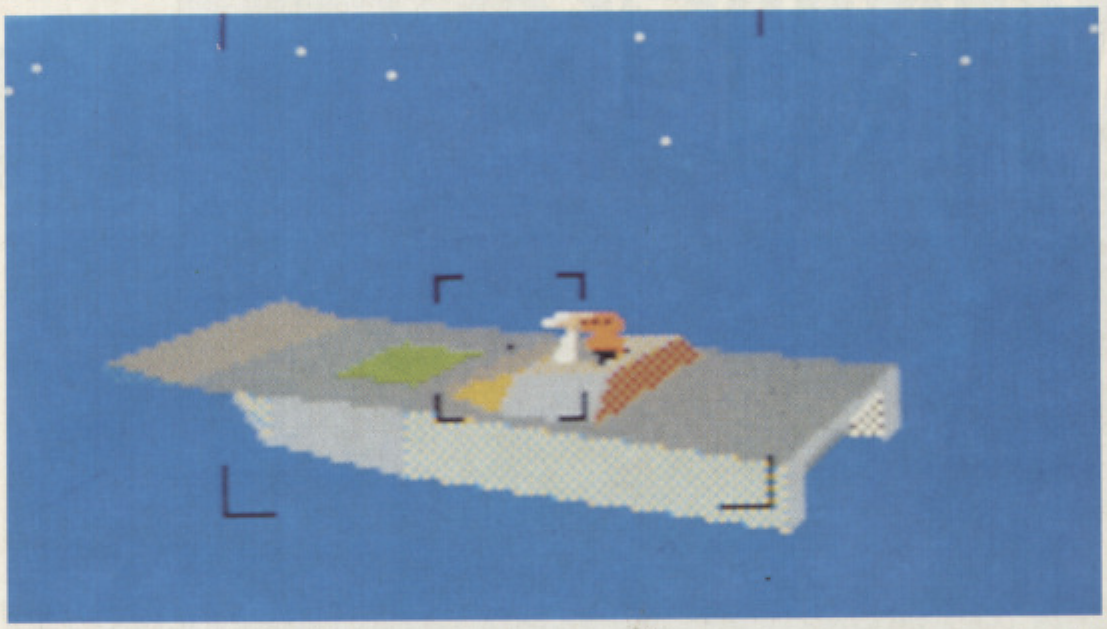
Developed by Maelstrom, Midwinter, is set to be yet another classic from the Master of Strategy, Rainbird. Available for the Amiga, Atari ST and IBM PC and compatibles.

Rainbird – Masters of Strategy.

Unit 1, Hampton Road Industrial Estate, Tetbury, Glos. GL8 8LD. Tel: 0666 504326/504412

NEWS

CARRY ON COMMANDING



ALTHOUGH it's been treading water on the ST and Amiga for well over a year now, it's taken until now for Rainbird's **Carrier Command** to finally make it onto the PC, once again developed by Realtime Software.

For those of you unfamiliar with the game's plot and style, the player takes the helm of a futuristic computer-controlled aircraft carrier as it begins its battle with a similar machine under enemy control.

Fighting to gain control of a series of 64 islands, the captain must also develop the area's natural resources for fuel and equipment, set up supply lines and eventually occupy the enemy's base island.

A number of ancillary vessels are also available for your remote control: Walrus amphibious tanks can fight and explore land and water, while Manta fighters rule the skies – and not another human being in sight!

Carrier Command is one of the all-time great 16-bit games, and the fact that it's been improved for the MS-Dos machines makes it a must for any discerning PC games player. Available now for £24.99 – don't miss it.

▶ Escape the real world for days on end in Realtime's epic sea battle.

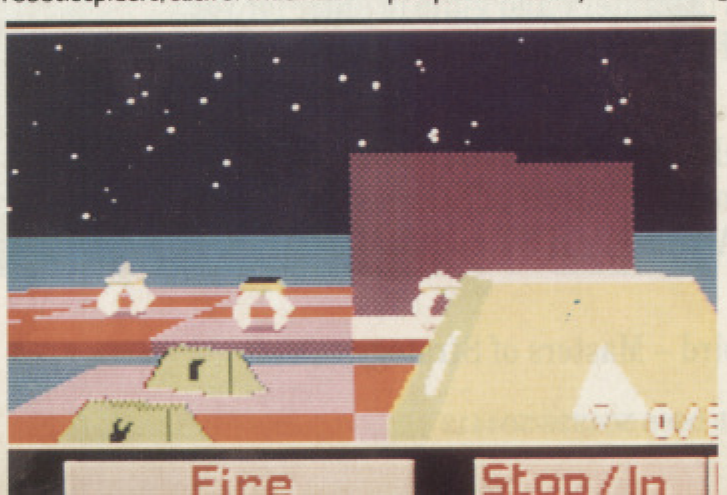
MOVE ON UP

HAILED as 'a superb mind-taxing puzzle game', Rainbird's **Tower of Babel** looks set to follow in the footsteps of **The Sentinel**. Programmed by Pete Cooke (of **Tau Ceti** and **Academy** fame), it's set in a number of Towers, all rendered in solid 3D.

You control up to three robotic spiders, each of which has different capabilities: one shoots, another grabs objects and the third pushes obstacles. Each tower's difficulty level determines the number of spiders you control.

The action is seen from a spider's point-of-view – although you can change your perspective at any time during the game to interact with enemy droids or solve puzzles. Initial problems are simple, but eventually you need a complicated sequence of moves, bluffs and sacrifices to complete a tower.

A construction set is also included for keen Babel-bashers, allowing you to create towers to your heart's content. ST (available November) and Amiga (December) will both retail for £24.99.



▶ A spider's lot is not a happy one; not when you've got a tower to deconstruct, that is.

▶ TOP TEN ◀

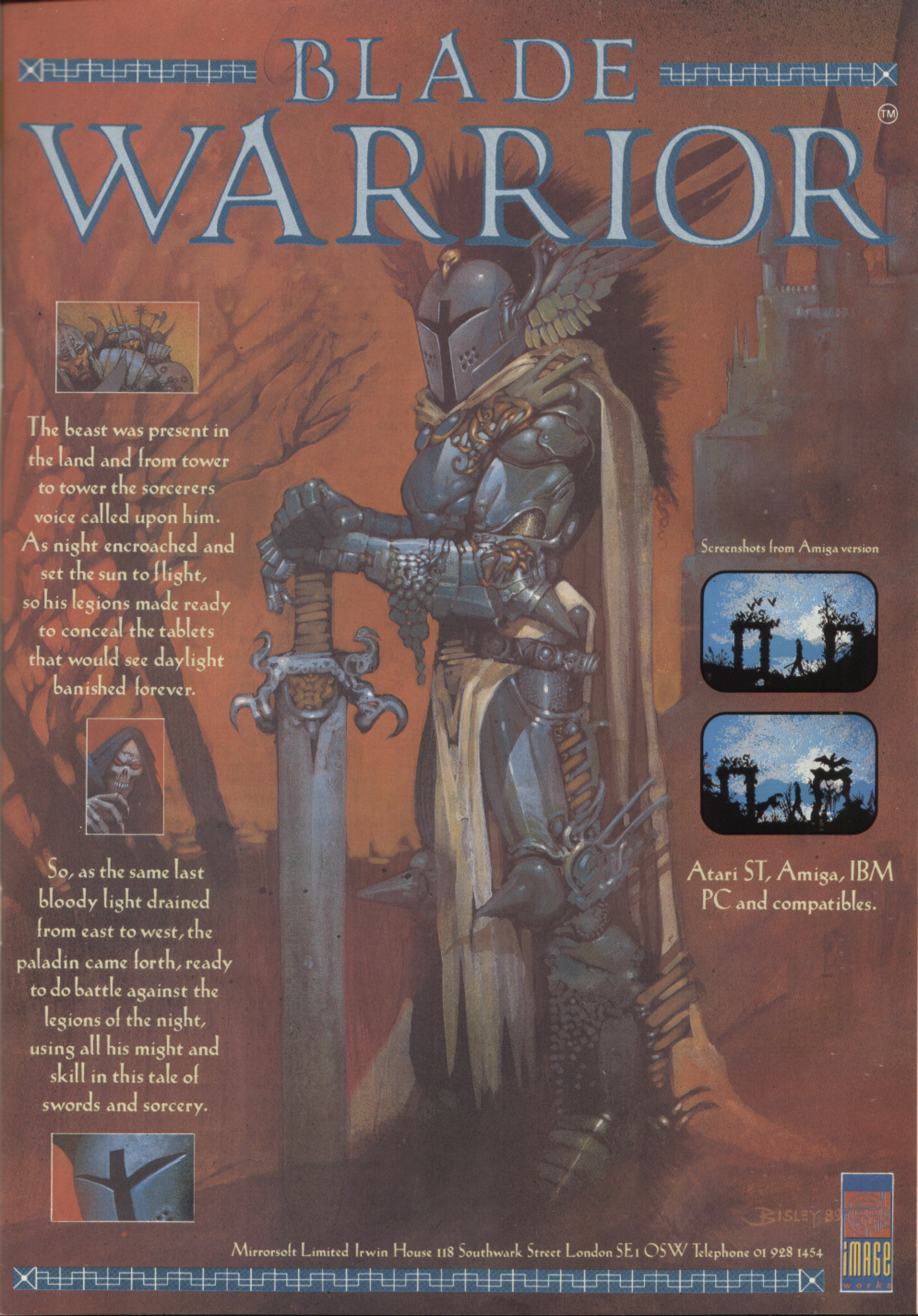
(Month Ending October '89)

IBM PC AND COMPATIBLES

This month	Last month	Title
1	8	CHESS MASTER (Mindscape)
2	2	KING'S QUEST TRIO (Sierra/Activision)
3	7	FLIGHT SIMULATOR III (Microsoft)
4	5	F-15 STRIKE EAGLE II (Microprose)
5	4	SPACE QUEST III (Sierra/Activision)
6	NE	VIRUS (Firebird)
7	NE	LOMBARD RAC RALLY (Mandarin)
8	NE	OUTRUN (Sega)
9	NE	THE DUEL: TEST DRIVE II (Accolade)
10	1	JET FIGHTER (Velocity/Paperlogic)

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BLADE
WARRIOR™
The beast was present in the land and from tower to tower the sorcerers voice called upon him. As night encroached and set the sun to flight, so his legions made ready to conceal the tablets that would see daylight banished forever.
So, as the same last bloody light drained from east to west, the paladin came forth, ready to do battle against the legions of the night, using all his might and skill in this tale of swords and sorcery.
Screenshots from Amiga version
Atari ST, Amiga, IBM PC and compatibles.
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image works

LOGOTRON LOGS ON



▲ Star Blaze **adds added visual spice to a traditional gaming flavour.**

LOGOTRON Entertainment's New Year line-up is typically diverse. The solid vector 3D shoot 'em up **StarBlaze** has undergone many changes since it was first announced, but now the scenario reads thus: as a young warrior on the planet Tasmin, you have to undergo a rite of passage determined by the tribal elders.

Blast your way through 100 different attack patterns and five different backdrops, in what's really a variation on the old **Galaxians** theme. It all looks fairly impressive for £19.99, and it should be available as you read this for ST and Amiga only.

Bad Company bears a superficial likeness to **Space Harrier**, but it's got one fundamental difference: a two-player option. Set on a planet populated by bug-eyed beings, it features a choice of eight different heroes, four complete planets to clear and four different weapon pick-ups. Once again, it should be out around now, for £24.99 on ST and Amiga.

Three other products are still under development: **Defender Of The Ground**, **Resolution 101** and **Whizz!** The former is a kind of militaristic **Death Race 2000**. Based around 3D polygons, it's due for initial release on the PC and will be converted to ST and Amiga in early 1990.

Also built in 3D polygons, **Resolution 101** is 'a fast-moving futuristic vehicle simulation' which involves killing arch rivals and looting their wrecked craft, while Whizz! is said to feature the first 'injection-moulded, eight-way rolling, rubber-bottomed software hero'! Enough said . . . except that both will appear in early 1990.

▼ **Watch the skies for bug-eyed monsters on the forbidden planet of** Bad Company.



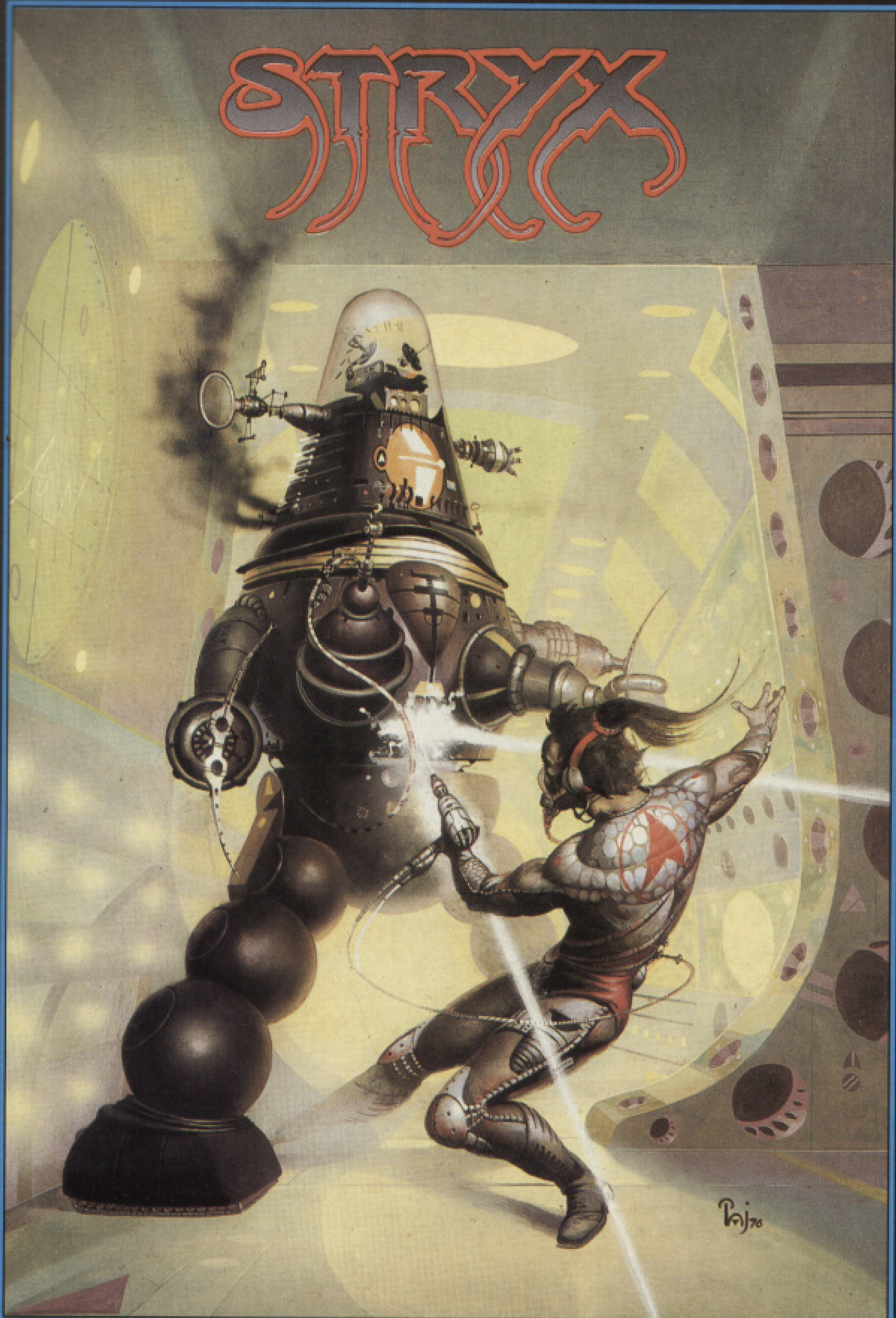
GOLD GOES JAPANESE

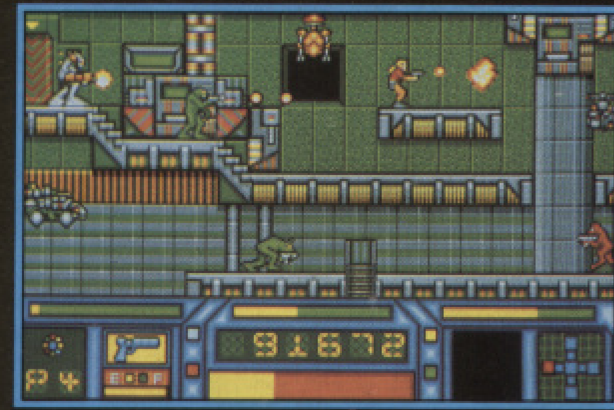


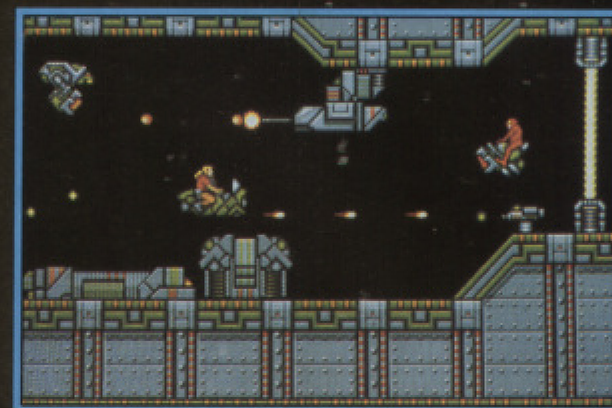
▲ **Only fools and horses would take on the might of Capcom's** Dynasty Wars.

CONTINUING its long-running licence deal, US Gold has signed up the rights to convert Capcom's mediaeval oriental mini-epic, **Dynasty Wars**. It's an odd coin-op, in that it's a break from the mould of futuristic blasters: the fighting sequences are unusual in that all combat takes place on horseback.

The action is played out over a series of scenarios, including a quaint rural village, a catapult, and a barge. It remains to be seen whether the Birmingham bods can reproduce the fabulous graphics, but capturing the gameplay shouldn't be too much of a problem.











- ★ ***Ultra smooth 8 way scrolling***
- ★ ***Designed with small fully animated characters from Garvan Corbett, the artist who brought you the classic hit Barbarian***
- ★ ***Multi-directional free format weapon usage***
- ★ ***Large playfield for even more action.***

You're really up against it this time. Those revolting robots have finally upped and turned their horribly powerful weapons on their kind human masters.
Someone's got to stop it before it all gets out of hand. I mean, you just can't have bloodthirsty Cyborg assassins roaming the streets of Dome City and expect the citizens to put up with it. Who on earth is going to sort out the mess? You guessed – you get the job.

Fortunately, you are just a little bit on the special side. You are Stryx, the product of Project Alpha Secure, the meanest fighting, smartest thinking machine ever invented. Half-man, half-robot, you are the business, the only one who can stop those wicked Cyborgs.

You'll have to work hard, though, blasting hordes of the revolting creatures (such a sad waste of scrap metal) and rescuing the keys to the Lifeforce.

So, Stryx, you'd better get your jet pack on for some high level robot stomping through the immensely complex underground world of the Dome cities. It's a tough assignment, and time is running out.

AMIGA/ATARI ST £19.95

Screen Shots from the Atari ST Version

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GAMES PEOPLE PLAY

THE EMPIRE WORLD

HAD ENOUGH of soccer games yet? Well, hold on to your mental footie boots a while longer, because Empire's about to release **Gazza's Super Soccer**. But what makes this one so different? It's all down to control apparently: among a myriad of choices, you'll be able to choose which player to move 'off the ball' and put 'swerve' on free-kicks.

These features are achieved by means of an innovative system called the Boot-o-meter, which allows you to kick the ball with any amount of strength, height or spin. Amiga and ST versions of the Paul Gascoigne licence, available now, costing a penny less than 25 on ST and Amiga.

Oxford Digital Enterprises, the boffins that brought you **Let Sleeping Gods Lie**, have another couple of goodies lined up for the Empire label. **Team Yankee** (due in the first quarter of 1990), features simultaneous control of four tanks, and is based on a book, **The Third World War**.

Time, on the other hand, is an original idea, posing the player the task of creating the perfect android and offering the chance of travel through 100 locations spread through the ages, including the Crimean War and the heyday of the Roman empire.

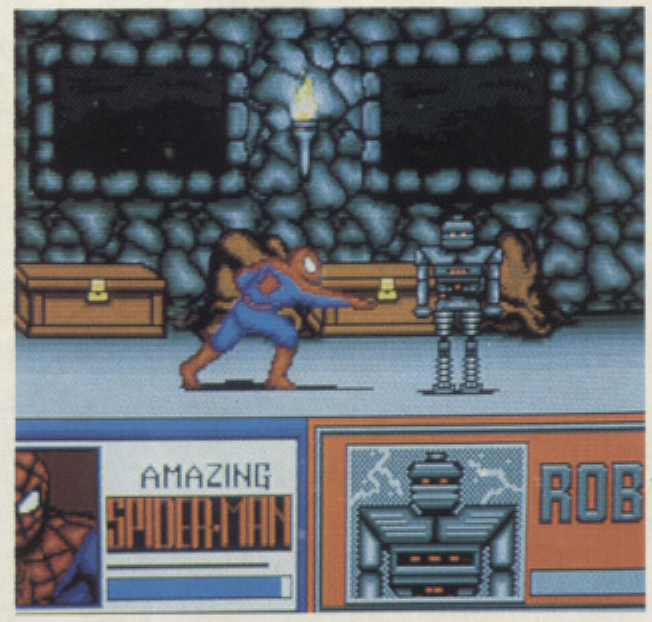
Three big names – all with a Marvel-ous flavour – join up for **Dr Doom's Revenge** (featuring Spiderman and Captain America), a cartoon-style arcade adventure loosely draped over a scenario of nuclear missiles and manic scientists. It's available on all three formats for £24.99.

And finally from Empire there's **Pipeline**, a cross between an old 8-bit puzzler, **Confuzion**, and the water privatisation bill. It's a little expensive at £24.99, but good fun if you like twisting pipes.

Meanwhile, a couple of titles from Empire's big brother label, Titus, are due out over the next three months – all for around 25. The first, **Wild Streets**, has you finding and rescuing the Chief Of Intelligence who's been kidnapped by the Mafia and hidden somewhere at the end of 30 levels.

Dark Century, on the other hand, puts you in control of six armoured assault vehicles. When you learn that four criminals have escaped from the Sidereal Prison Institute, there's only one thing to do: exterminate them. With one or two-player options, split screen simultaneous action and 3D ray-traced graphics, it looks promising.





▲ **American comic heroes burst onto your screen in** Dr Doom's Revenge – **'nuff said.**

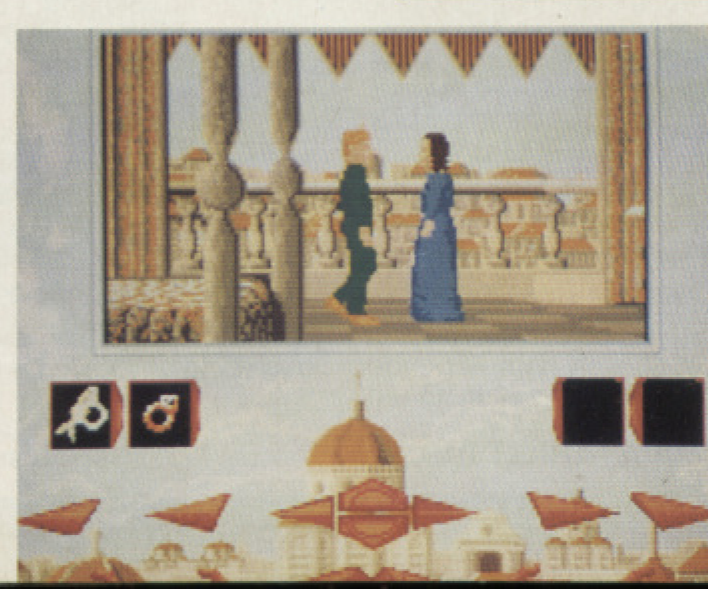




▼ **Gazza's soccer may well be super – but any footie game released from now on will have to play under the shadow of the superlative** Kick Off?



◀ **Time**



24


THALION
CHAMBERS OF shaolin
Chambers of Shaolin is an exceptional 1-2 player Martial Arts Game featuring stunning graphics, special sound effects and full player participation.
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THE FUTURE WORKS

DIMINUTIVE time traveller Marty McFly goes back to the future for a second time as Image Works announces its first ever film licence. **Back To The Future II – Paradox** will feature graphic representations of scenes from the film, a diagonally scrolling playing area and an arcade adventure style scenario, but you'll have to go forward in time to pick up a copy – at least until early next year.

Falcon fans won't have to wait quite so long to have their thirsts quenched, as Spectrum Holobyte's pseudo-sequel, **Flight Of The Intruder**, will make its debut flight by the end of this year.

Allowing full control over a battlefield scenario and simultaneous combat participation, Intruder's emphasis is not so much on completing the mission as on the safe return of as many aircraft as possible.

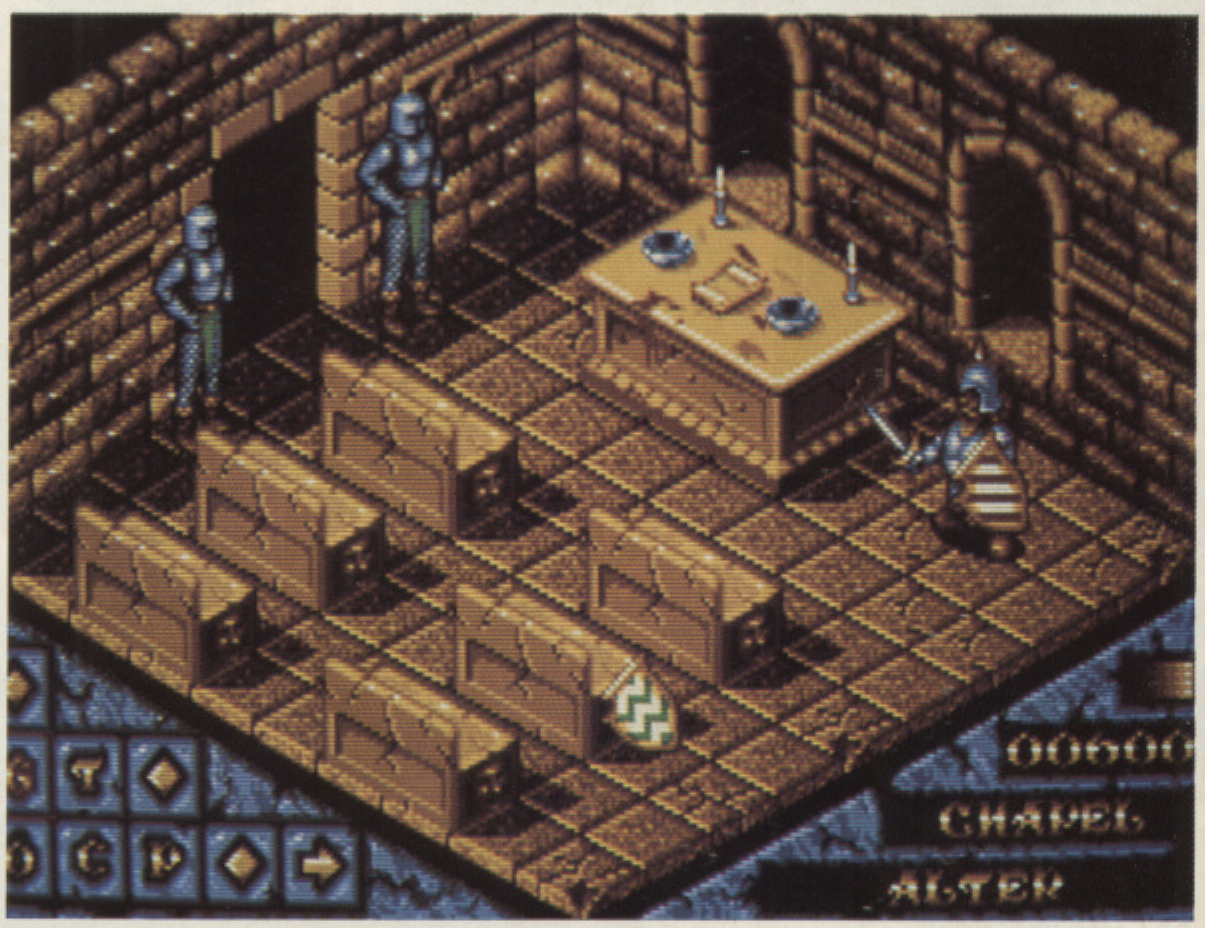
Moving from black boxes to black holes, **Gravity** allows a unique isometric view of a spacescape based on Einstein's model of Space-Time. As the pilot of a scout ship in the grip of gravitational pulls, you're constantly sucked into black holes created by your enemies. To fight back, you create new planetary systems which evolve and develop safe havens. Ultimately you're looking to upgrade your craft so that it can do battle with alien vessels.

Staying in the void, **Omnicron Conspiracy** is an adventure in the **Space Quest** mould. Cast as Star Police Captain Ace Powers, your job is to smash an intergalactic drugs ring. There are over 250 places to visit, packed with weird characters, red herrings and vital clues.

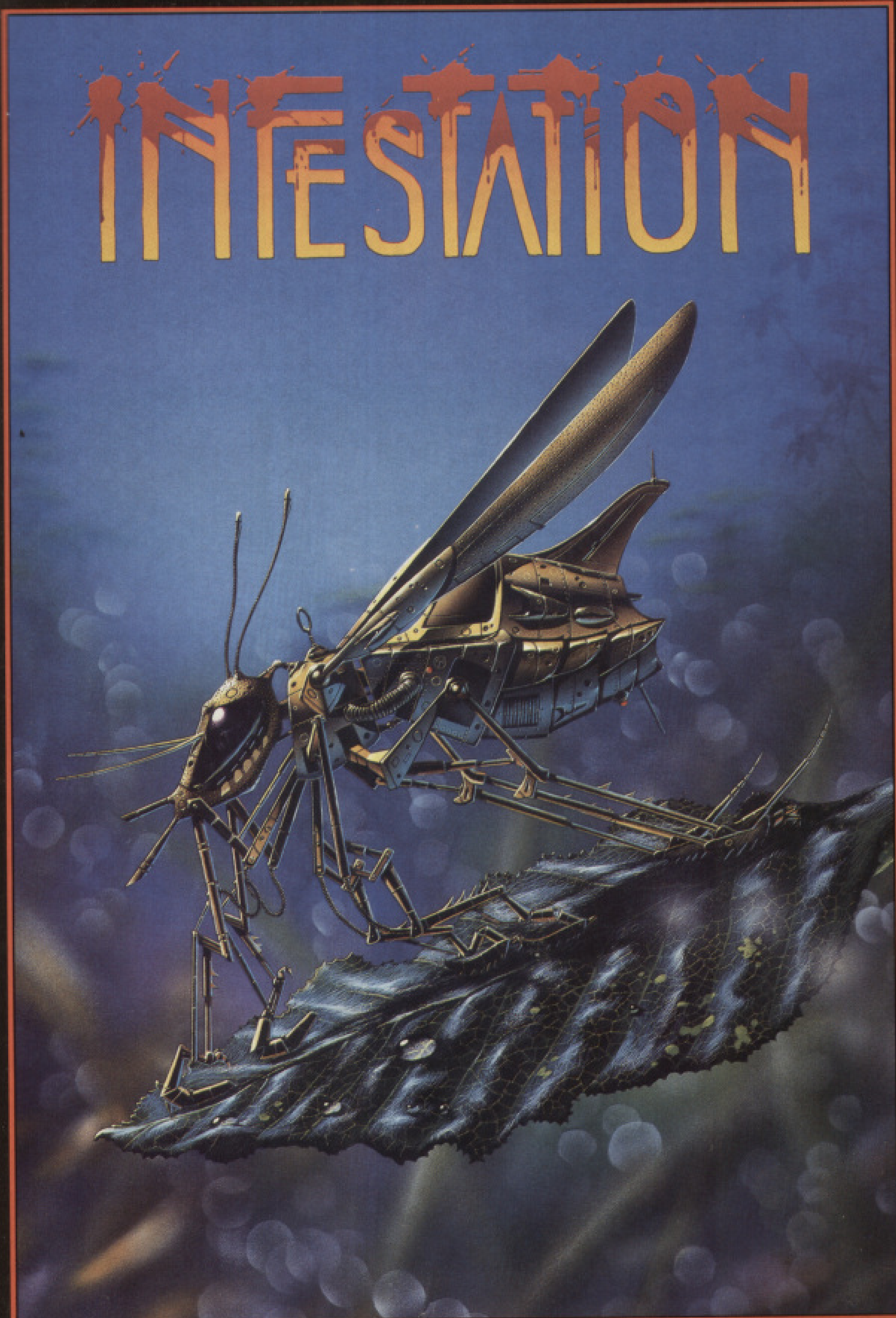
All the above titles will be available on ST, Amiga and PC this winter.



▲ **Image Works has seen the future – and it's Michael J Fox and Christopher Lloyd.**



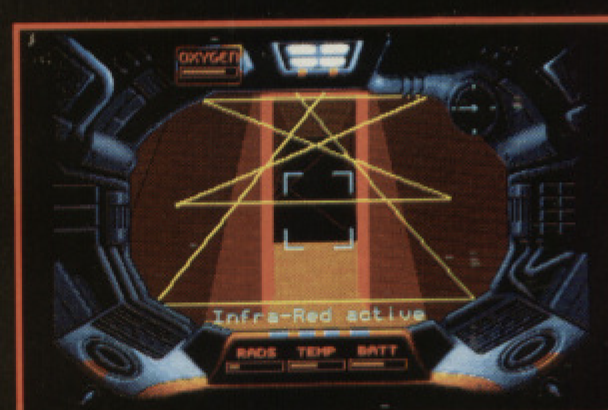
► **Move over the Goss twins, as the real Bros are back to grab the spotlight with the official announcement of** Cadaver. **Resurrecting the isometric 3D style, the trio's latest creation will delve into previously uncharted territories of fantasy role playing/arcade adventure. The player is cast as a mediaeval sleuth, whose task is to track down and kill a mass murderer inside a huge labyrinthine castle. It's not all questions and answers though, as features such as casting spells, creating potions and brandishing weapons all come under joystick control. There's no release date as yet, but don't expect anything before early next year.**











INFESTATION

Are you ready for a new level of realism in computer games? Are you prepared for an atmospheric experience you will never forget? Can you cope with super-fast solid 3D vector graphics? Will you venture into the unknown, alone, and armed only with a single pulse rifle? Can you overcome the INFESTATION?

INFESTATION takes computer games to a new level of realism. It creates a complete environment stunningly rendered in super-fast solid 3D vector graphics. You are completely free to move within the game world, examining and manipulating objects just as you would in a real world. And, as in reality, you are not alone. Only, unlike those on Earth, the other occupants of Infestation's world are not very friendly at all . . .

Your task as Kal Solar, Agent of the Interplanetary Federation, is to travel to Alpha II, investigate and end the alien threat. Your mission will not be an easy one. As well as the mother alien and its eggs, you will have to deal with hostile droids and computer systems, radioactive areas, and things unknown.

INFESTATION is a truly atmospheric experience. Don't play this game when you're alone . . . it may well be your last!

Screen Shots from the Atari ST version AMIGA/ATARI ST £24.95

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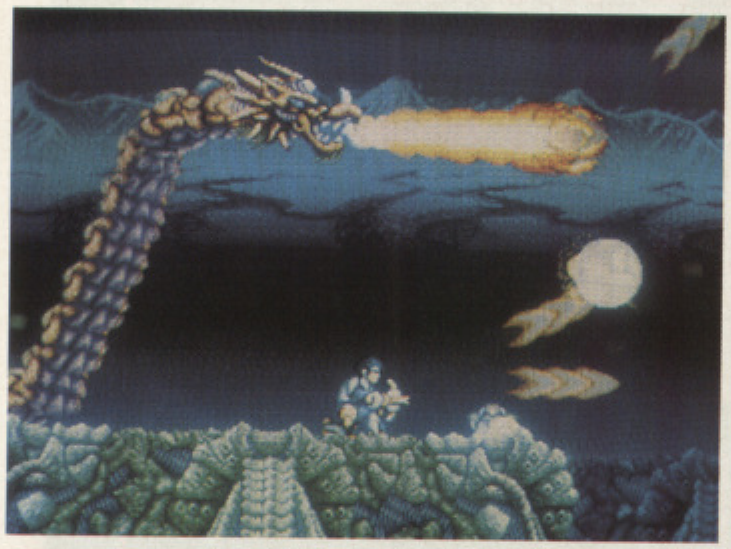
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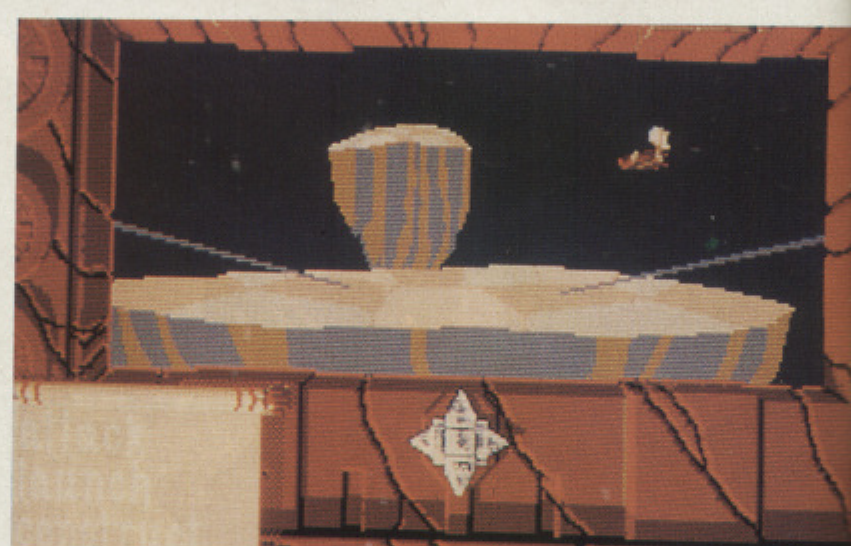
ACTIVISION ACTION



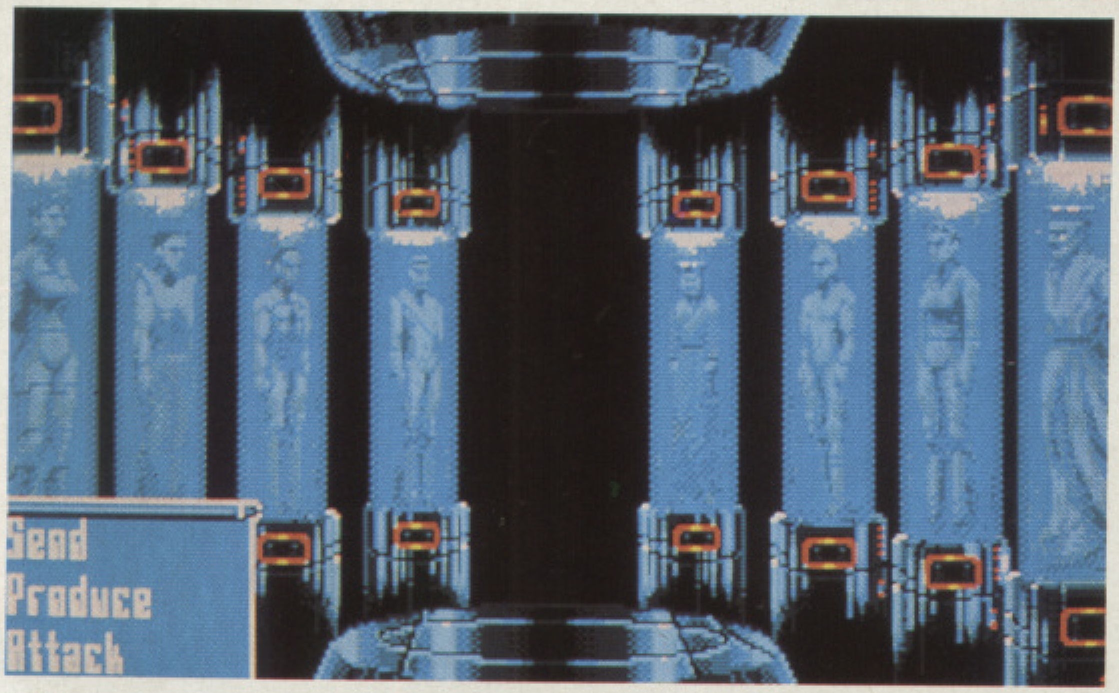
The ST and Amiga ▲ conversions of Sega's cult coin-op Altered Beast, programmed by Jeff Gamon, are in the shops now. They feature virtually all of the original's gameplay, although it must be said both versions play a little too slow.



▲ 1990 becomes the year of the dragon, as Irem's Dragon Breed takes to the screen.



► Two of the rock-like plateaus of the title in Driftlands, seen here along with their electromagnetic connectors.



▲ The main control screen from Exodus – each of these holographic images represents one of the game's individual sections – trade, industry, finance etc.

HEADING Activision's all-star line-up for 1990 are two newly-signed coin-op licences – Irem's innovative shoot 'em up, Dragon Breed, and the sideways scrolling blaster, Atomic RoboKid.

Due for release slightly earlier, in March of 1990 in fact, are the conversions of Sega's four-player driving game **Hot Rod** (in the capable hands of Richard Costello, the man responsible for ST and Amiga **Gauntlet II**).

Plans are also afoot to continue the development of original product (following on from last year's **ISS**, **Millennium 2.2**, **Wicked** and **Bomber**) with three new psuedo-strategy games.

First is **Warhead** from Glyn Williams, the man behind Firebird's ageing space epic **Cholo**. Set far into the future, you have the task of ridding the galaxy of a warmongering alien race. Superficially similar to **Elite** (solid polygons are used throughout), **Warhead** is planned for an ST and Amiga release in January.

Easter sees the release of **Exodus**, another space epic in the **Elite** mould, but this time the emphasis lies more heavily on strategy and diplomacy than interstellar combat. It's currently being written by a team of programmers from all over the country, with Herman Serrano taking an **Atomic Lunch** break (see page 12) to provide the graphics.



▲ The ST and Amiga conversions of Sega's Galaxy Force are coming your way this Christmas, courtesy of Bill Allen and Kevin Bulmer of Dimension Creative Design.



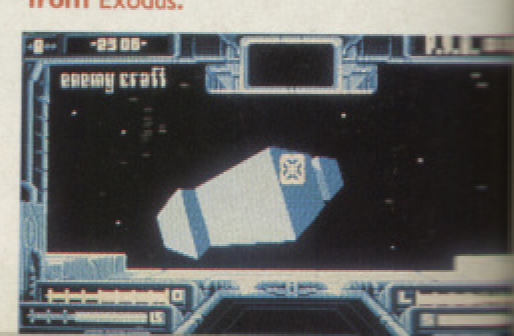
▲ Warhead

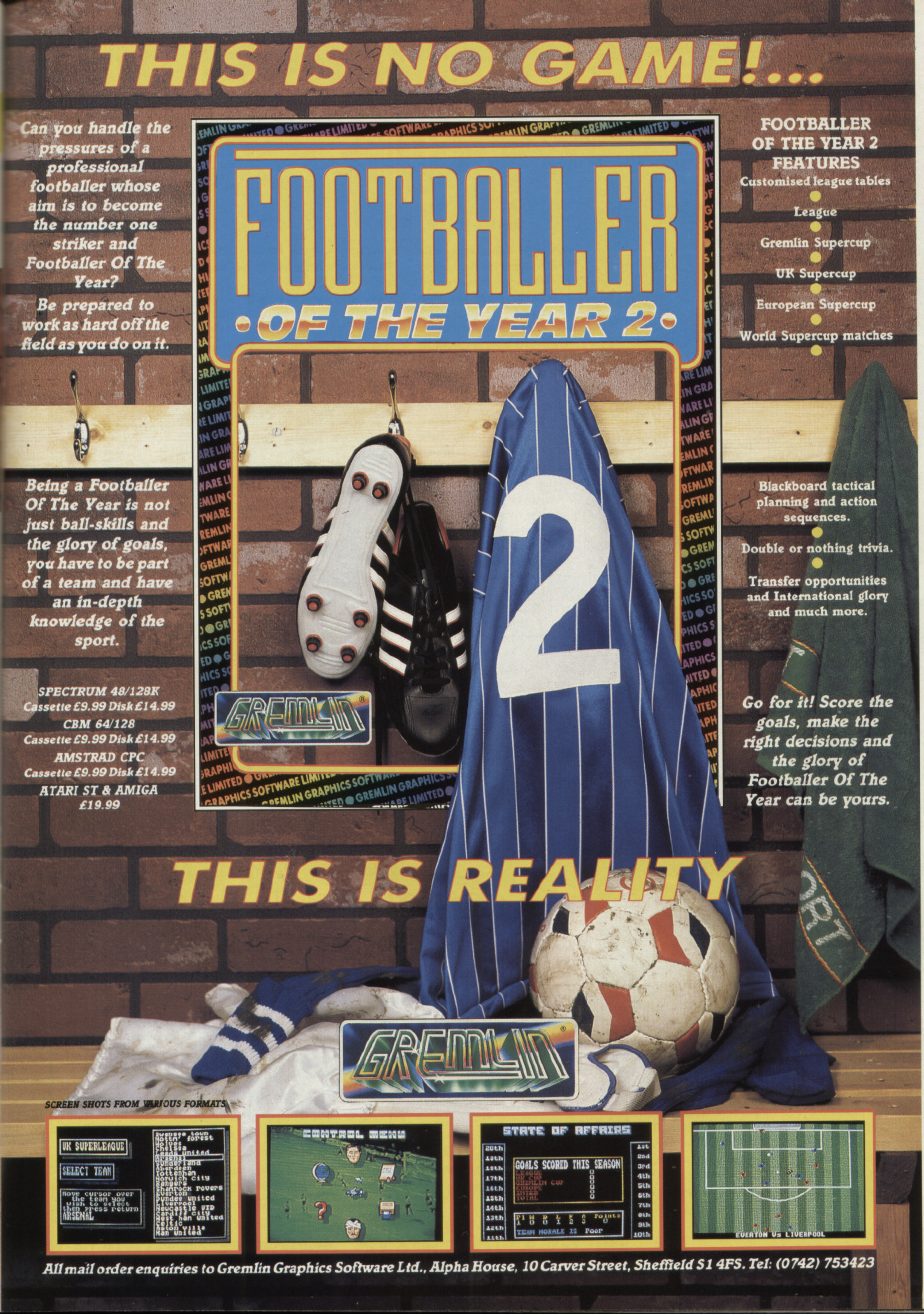
As the governor of a stricken planet, your objective is to build a fleet of spaceships and evacuate your people while maintaining affairs of state (including trade, industry and finance).

Driftlands, on the other hand, is more action orientated than **Exodus** – despite the fact that its being put together by almost exactly the same team (once again including Serrano). The story concerns a series of huge plateaus in the sky, each with a human population and connected by electromagnetic 'rails' (almost a medieval **Carrier Command**). Again trading and combat feature heavily, but beyond that details are vague as it's not scheduled for release until the middle of the year.

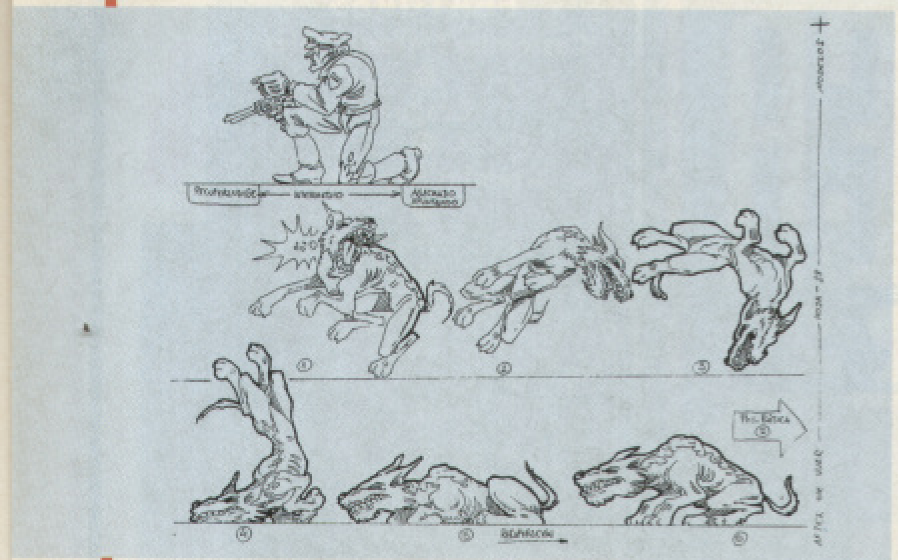
Finally there's the sequel to one of the most popular 8-bit games of recent years. **Spindizzy II** is currently taking shape at the Northern abode of Paul Shirley (the programmer of the original, and more recently the shoot 'em up **Quartz**), and promises to be 10 times larger than the original, with 23 worlds to conquer. Paul is developing the game on the ST, and already has most of the routines complete, but unfortunately it's unlikely to see the light of day until this time next year!

▼ The action hots up in a filled-vector combat scene from Exodus.

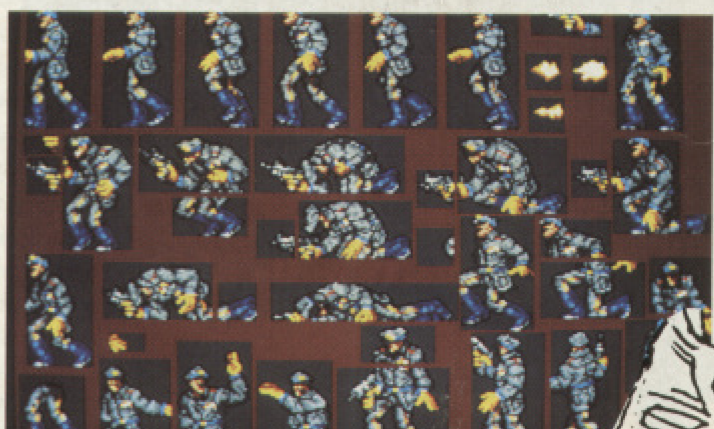



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DINAMIC DUO









▲ **Dinamic has employed a very different but very effective technique for producing** After The War**'s graphics. To ensure that the artist's style isn't lost in translation, Dinamic digitises his artwork and loads it into an art package before touching it up and colouring it in for inclusion in the game. The background scenery is produced in the same way.**

SPANISH software supremo Dinamic (**Navy Moves**) has two very different releases almost ready to roll. **After The War** features plenty of post-holocaust shoot 'em up action, as you take the part of one of a few survivors in Manhattan after a nuclear war, and have to avoid lethal radiation by escaping from Earth.

Those who try to thwart your plans include Radio Gladiators, Manhattan Punkies, RAD Bulls, Flying Rats and other heavies with silly names. Make it to the XV-238 launching platform in time and you'll live; only an FX machine gun stands between you and the opposition.

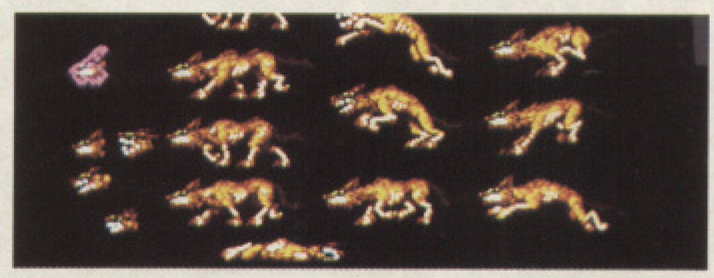
Both ST and Amiga versions will include an A2 poster and will be released in the second half of November for £19.95. No PC version is planned.

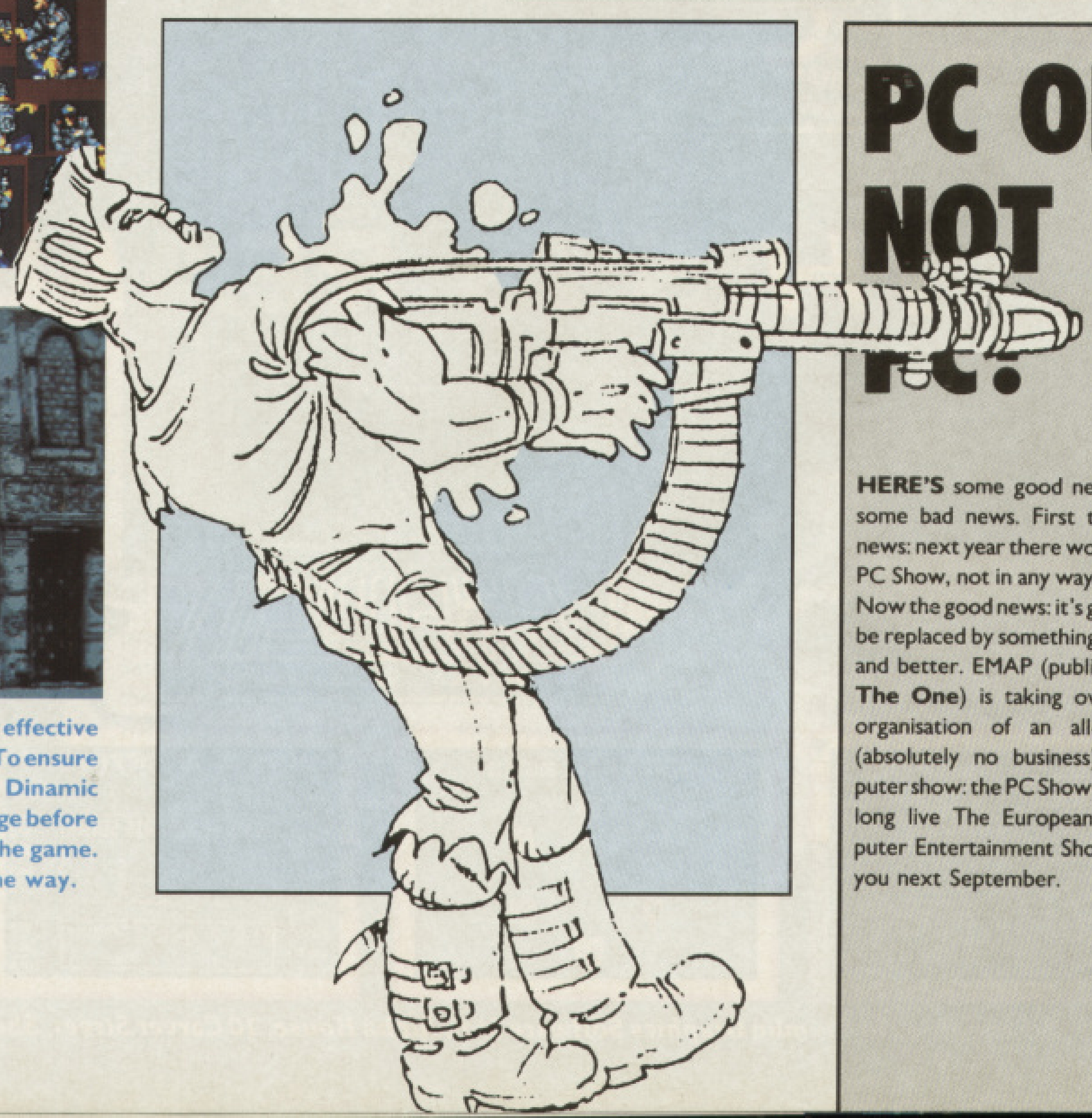
As a change from making games that involve killing lots of people, **Grand Prix Master** (out now, £19.95 all formats, with the PC version supporting CGA and EGA) emulates the World 80cc Motorcycling Championship, and is endorsed by no less than Jorge Martinez 'Aspar', four times world champion.

The game features all seven 80cc racetracks, warm-up sessions and demo races, qualification heats, track data and scoreboard. Your eventual aim? To beat Aspar himself, and to accumulate enough points to become World Champion of 1989.



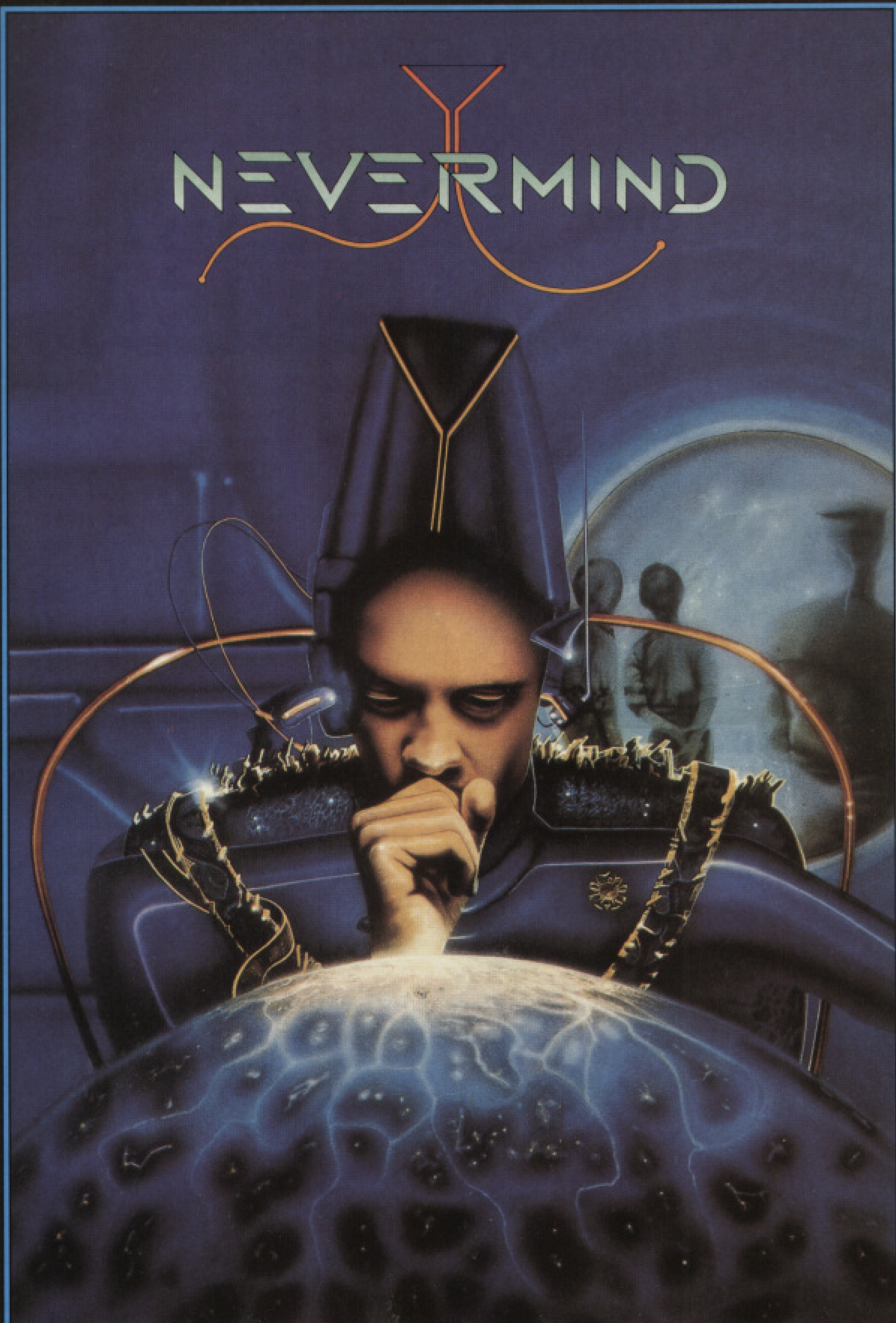
▲ Grand Prix Master: **more revs than a vicars' convention.**



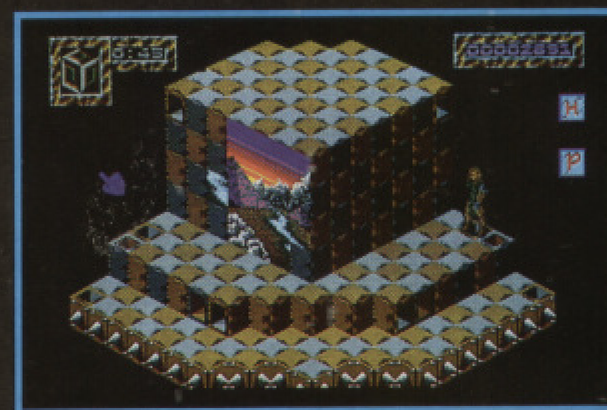


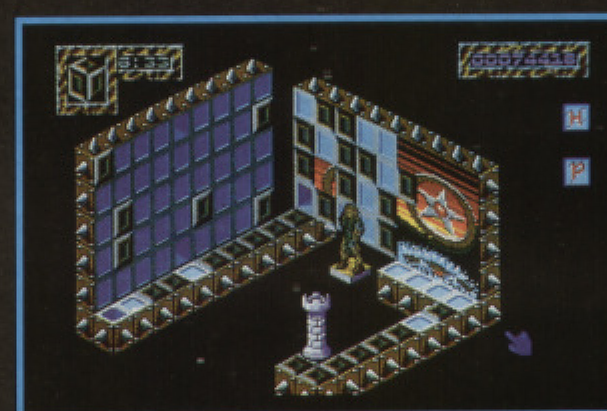
PC OR NOT PC?

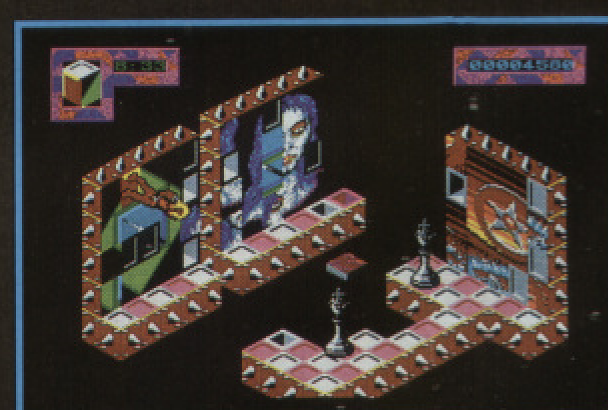
HERE'S some good news and some bad news. First the bad news: next year there won't be a PC Show, not in any way, no sir. Now the good news: it's going to be replaced by something bigger and better. EMAP (publisher of **The One**) is taking over the organisation of an all-leisure (absolutely no business) computer show: the PC Show is dead, long live The European Computer Entertainment Show. See you next September.











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Screen Shots taken from the Amiga and PC Versions

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GRAMES-TASTIQUE!

SWITCH off the TV, send the dog to the kennels and cancel the milk, as French publisher Infogrames invites you to build your own city, explore worlds of fantasy, drive like a maniac and visit the jungle...

But first take a trip to the cosmos, where **E D** sees you looking for love in six different places. You, Ed, have set out on a mission to save 50 dead planets. Unfortunately, you partner, EDette, has lost the six pieces of her guardian angel somewhere over 4,096 locations. The chance to explore that vast conurbation can be yours for £24.99 on ST and Amiga.

And speaking of conurbations (this time of the urban variety), **The SimCity Phenomenon** could be the game to do for town planning what **Falcon** did for zapping Russkies. In what must be the first ever urban development simulator, the player can create a whole new terrain or fiddle about with an existing city. Budding local politicians can scrape up a weighty £29.99 to buy this on the Amiga, PC and (in March 1990) ST.

Drakkhen, Infogrames' first major role playing game, sees the last hope of a dying world lying in the skilled hands of four adventurers. This band needs to find the entrance to the palaces of eight dragon princes, then slay them or gain their help in recovering the main dragon's jewels and thus save the world. Mythology freaks can get their hands on it very soon, on ST, Amiga and PC (EGA and CGA only).

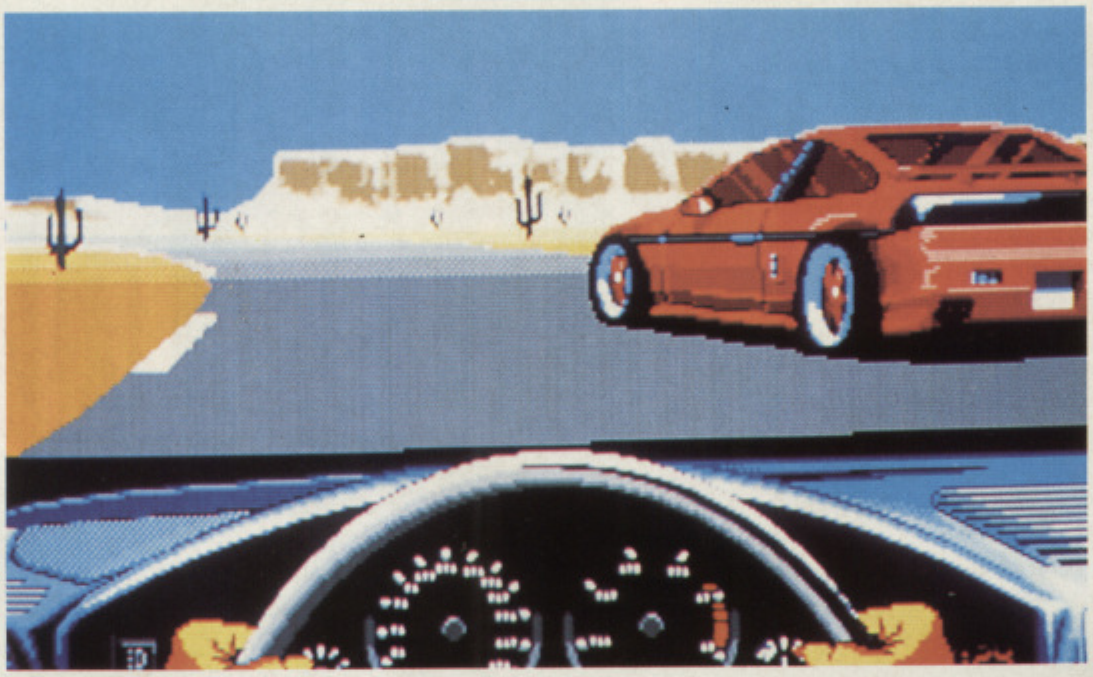
For those who prefer their fantasies a little racier, **Highway Patrol 2** is a race and chase game which puts you on the trail of a notorious gang (sound a little familiar?). An all-action race game, HP2 is already in your shop, costing £19.95 on ST and Amiga, with PC versions to follow.

And if you've time for a little more cops and robbers japes, **Chicago 90** lets you play for either side. As a gangster, you evade police patrols – on the side of law and order, you've got six cars to head off burglars before they leave town. Controlled skids and stunts and several levels of difficulty can be yours right now for £19.99 on ST and Amiga (PC owners are once again in for a little wait).

It's a pity that jungle animals can't drive, because if they could your job in **Safari Guns** would be a lot easier. Here, you've got to save the wildlife from extinction, by tracking down the trackers and poaching the poachers. Again, the price is £19.99 on ST and Amiga, at all good software shops from the end of October.



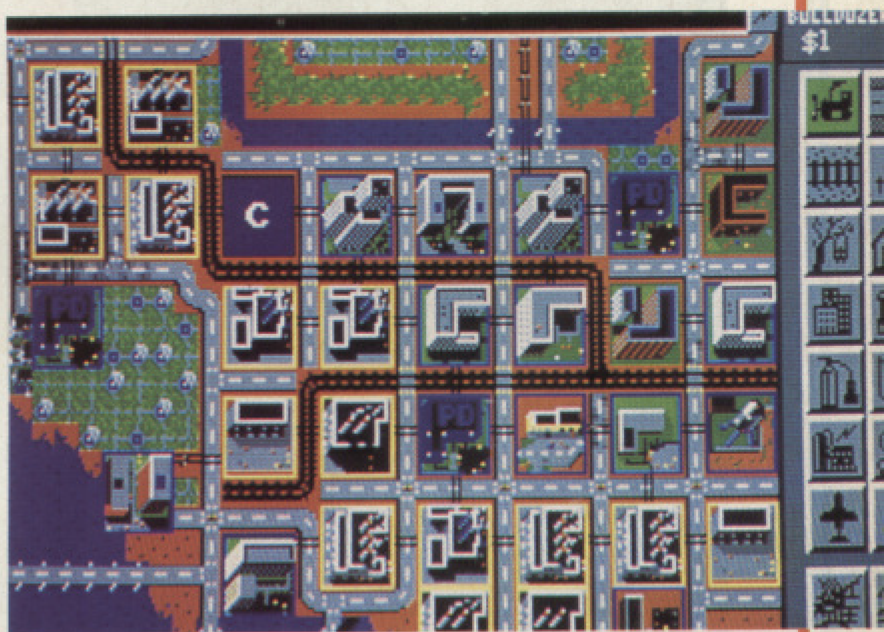
▲ **Plenty of tracker-killing capers and fauna-loving fun in Safari Guns.**



▲ **Chicago 90**

◄ **Drakkhen**





▲ **These aren't the houses that Jack built; and with the price of a mortgage these days, you might be better investing in** The SimCity Phenomenon.

OVER THE RAINBOW



From the people who brought you Joan of Arc, an ancient Egyptian family feud simulator.

THE TROUBLE with games based on ancient Egyptian legends is that you wait all year for one and then two come at once.

Following almost exactly the same storyline as Logotron's **Eye Of Horus** (reviewed, page 83), Rainbow Arts' **Day of the Pharaoh** sends you back in time 4,000 years, to a time when Seth, King of the Desert and Powerful God of Evil has ordered all heirs of the last Pharaoh to be killed.

One young heir has been rescued from drowning in the Nile, and has been taken to a haven to be reared as a prince. You are this young Egyptian, and one night Osiris, Seth's enemy, appears to you in a dream. He provides you with silver and a merchant ship, and the task of socially distinguishing yourself amongst the Egyptians. Trade and persuade your way to the top and – who knows? – you might just convince the gods that you're fit to rule.



Also from the German aces, **X-Out** is a scroll down memory lane, providing more conventional blasting action in the style of **Xenon II**, **R-Type** and **Darius**. Featuring multiple levels and a very familiar weapons shop, the gameplay involves nothing more than killing aliens until you're blue in the face.

Finally there's **Rock 'n' Roll**, a surreal maze game spread over 32 levels, with the player set the task of navigating a ball safely through them all, solving puzzles along the way. To make matters a little easier (and hopefully more interesting) it's possible to buy extra weapons and powers – but what's it got to do with long hair and electric 'axes' man?.

▼ More familiar, manic alien blasting from those jovial Germans in X-Out.



▼ Rock'n'Roll




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EXPLOSIVES
Also, just released Steve Bak's 'Dogs of War'.
Steve Bak, author of the highly acclaimed 'Goldrunner' and 'Leatherneck', has joined forces with Elite, publishers of the definitive arcade war games; 'Ikari Warriors' and 'Commando', to produce the ultimate game in this classic genre. Drawing on the comments made by thousands of 'Ikari'/'Commando' enthusiasts, Steve has designed a totally new action-war game incorporating features that these classics SHOULD have had:
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Chase HQ



WORK IN PROGRESS

1989 is fast becoming the year of the race game, but Ocean's speeder already looks like it's going to nudge ahead of the pack. Gary Whitta takes a comparatively restrained drive to Teque Software's HQ to find out how the conversion is coming together...



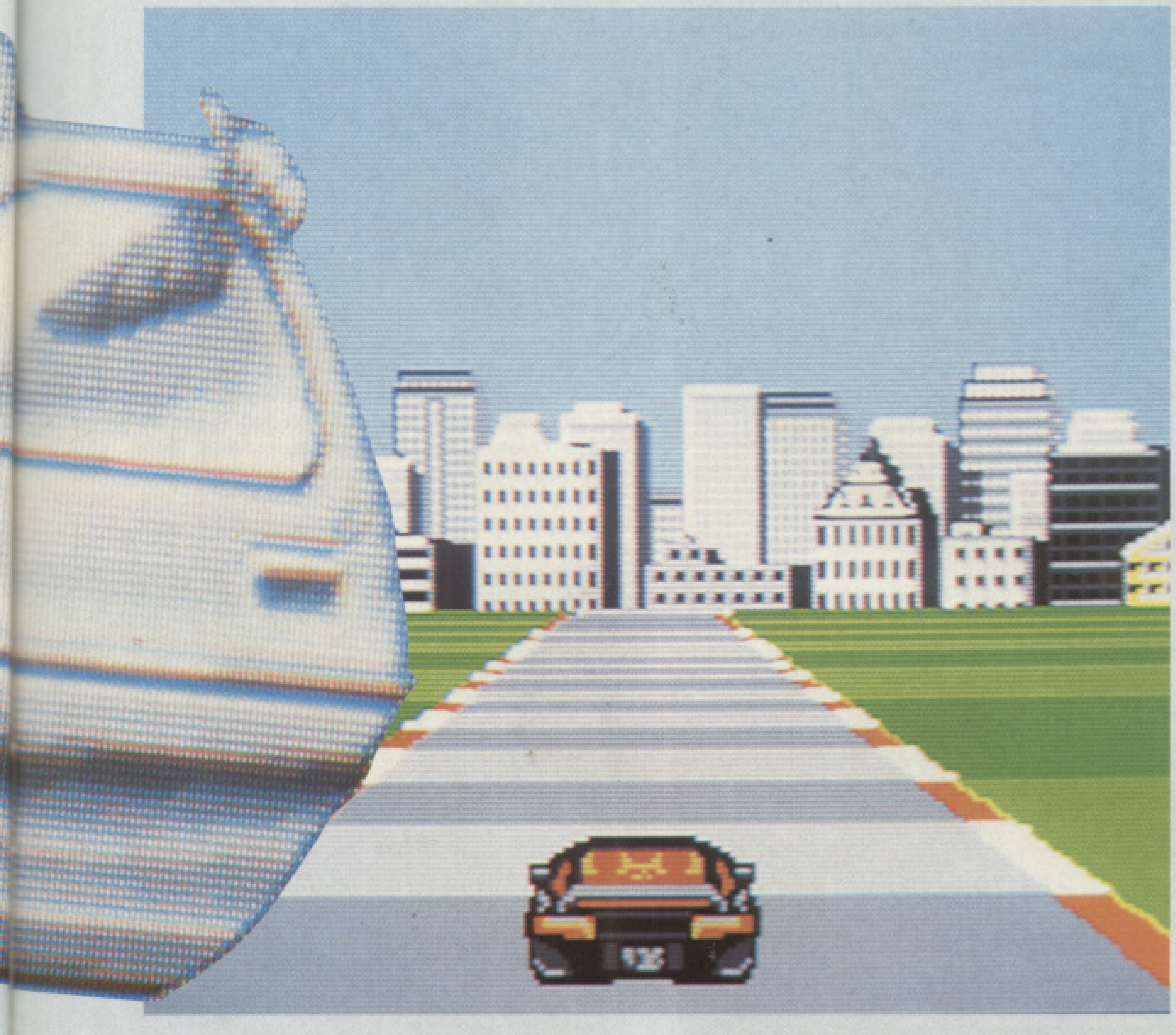
Developer Teque Software is expanding faster than Jocky Wilson's girth. Since its inception in May 1987, it's grown to become a company employing 23 people, and has spawned its own publishing company, Krisalis, for the release of original product.

The Sheffield-based crew has so far been responsible for a mix of original and licensed titles: **Chubby Gristle, The Flintstones, Blasteroids, Prison, Thunderbirds, The Munsters, Xybots**, **Passing Shot** and, more recently, the conversions of Virgin's **Continental Circus.**

The latter was the handiwork of veterans Pete Hickinson and Bill Caunt, who have both been with the company for two years and are now embarking on what is arguably its most ambitious project to date - **Chase HQ,** Taito's innovative 'cops and robbers' chase game.

Pete and Bill began work on the conversion just over three months ago, but where did they start? "On the road," reveals Peter. "We always do the road first - that's the central routine that the entire game is based on, so it's vital to get that working first."

The routine for calculating and animating



Every motorist's dream... a fast car and an endless stretch of open road. This is Pete Hickinson's core routine, allowing him to test the game environment - how fast the road moves, how effectively it turns and so on.



To produce the left-to-right scrolling backgrounds, the coin-op graphics are crunched and re-touched before being split into easy-to-handle strips for later use. The Amiga's scenery boasts coin-op style, dual-level parallax.



Coin-op action as Level Two's Lambourghini comes into view, beginning the ramming action. Just so that you know which car to hit, it's permanently indicated by a 'Criminals Here!' arrow.



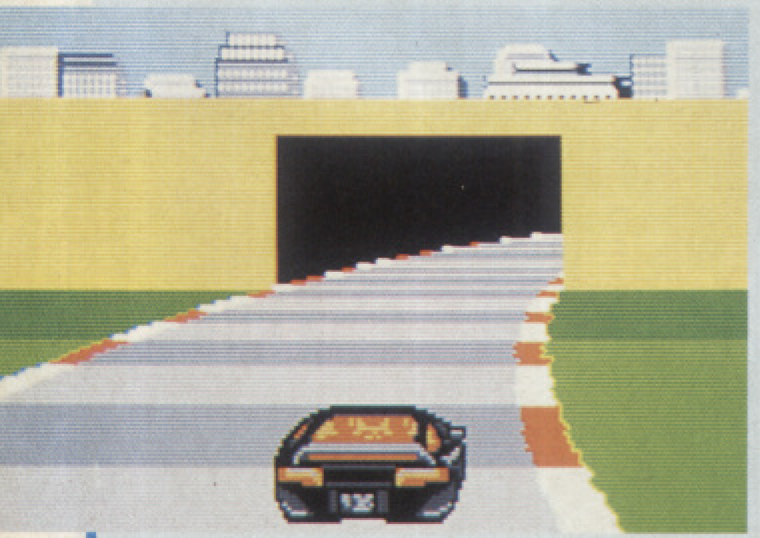
a moving and winding road is, Pete explains, really just a mathematical exercise - but there can be a good deal of lateral thinking required too: "It's not just a case of moving the road towards the screen really quickly. If you try to do that, the road looks as though it's going the wrong way.

"You don't need to create speed - only the impression of it - which can be done using a few simple routines like 'wirelines', where objects appear to move more slowly the further away they are, even though the actual speed doesn't change."

Did the duo use any of the impressive road routines from its previous speedster, **Continental Circus?** "Unfortunately not. The principle is pretty much the same in both games, but we've had to produce the road calculator and most of the maths from scratch. **Chase** has a more complex road system than **Circus** - it changes in width, passes through tunnels and even breaks into two separate roads."

At the moment, most of the routines and graphics have already been finalised - now it's just a case of piecing them all together correctly and making the whole thing 'flow'. "The gameplay is going to be the trickiest thing to recreate faithfully - that's the one thing we can't pull directly out of the coin-op," says Pete, "but the feel is the most important aspect, and we're confident that we can reproduce it accurately."

The tunnel entrance. Once inside, everything except the road is 'masked' in black to give the impression of darkness.

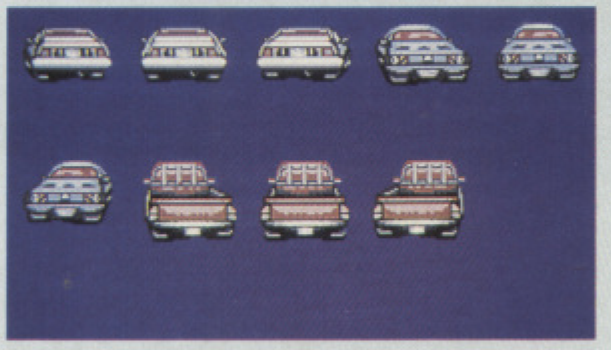


Another novel feature is the way in which the road changes in width, from a full-screen six-lane freeway to a single-lane B-road (and vice versa). Pete and Bill have managed to get this into their conversion - but it wasn't easy. The effect is produced by small 'snakes' in the side of the road that move it inwards or outwards. And when two appear together (one on each side) the road is thinned or widened.



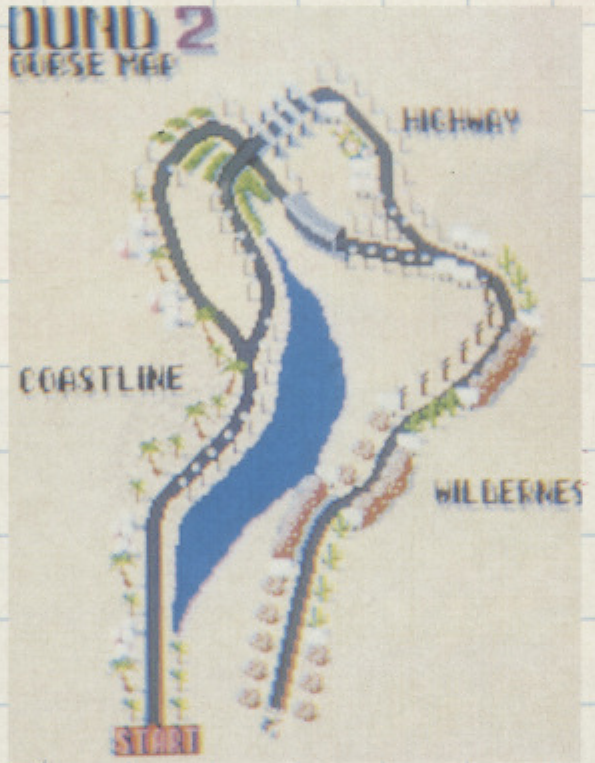
A selection of the cars which will be seen in the finished conversion. Each car needs three frames - one for driving straight ahead and two for left and right turns. Fortunately for Mark, he doesn't have to draw all three. The right-hand turn image is produced by mirroring the frame of the car facing left.



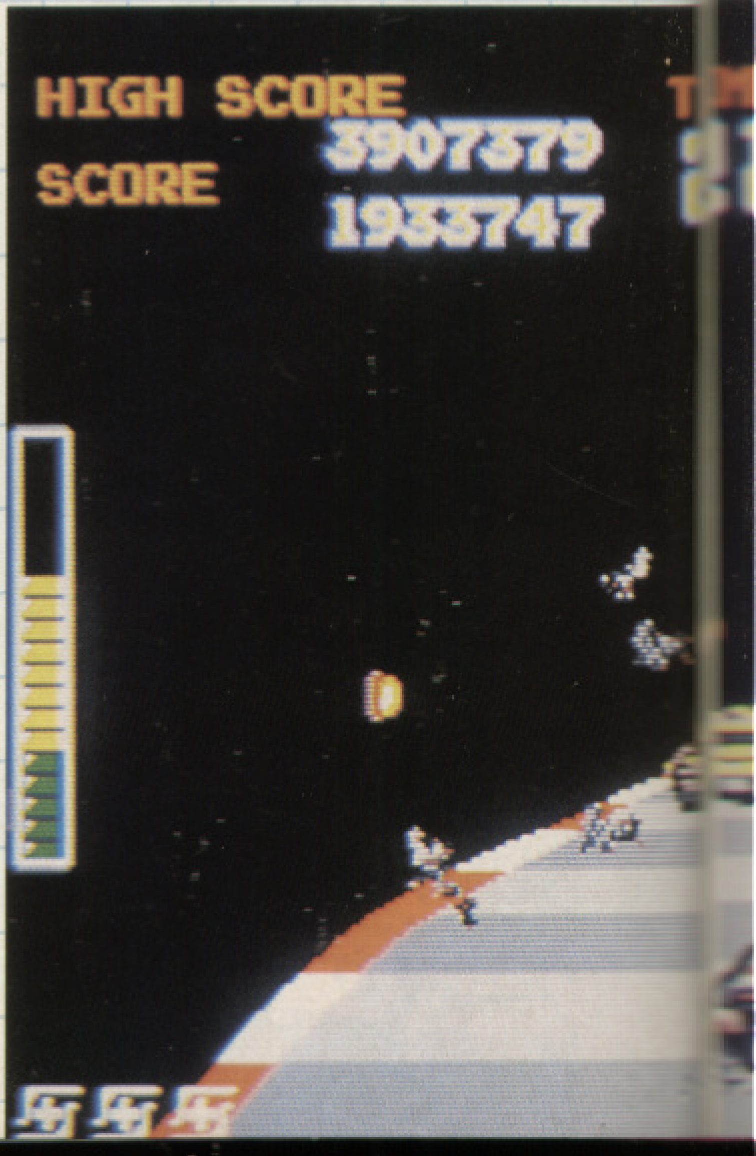


Crunch! The bad guys take a beating up the backside and debris flies everywhere in Level Four's tunnel on the ST.

Approaching the first road fork and tunnel in Level Two on the ST. The police aerial surveillance helicopter is present at the moment, but Pete and Bill may have to exclude it from the final version. "It looks nice, but doesn't do anything except follow the car from time to time. We can put it in the conversion, but if doing so compromises the gameplay, we'll leave it out."

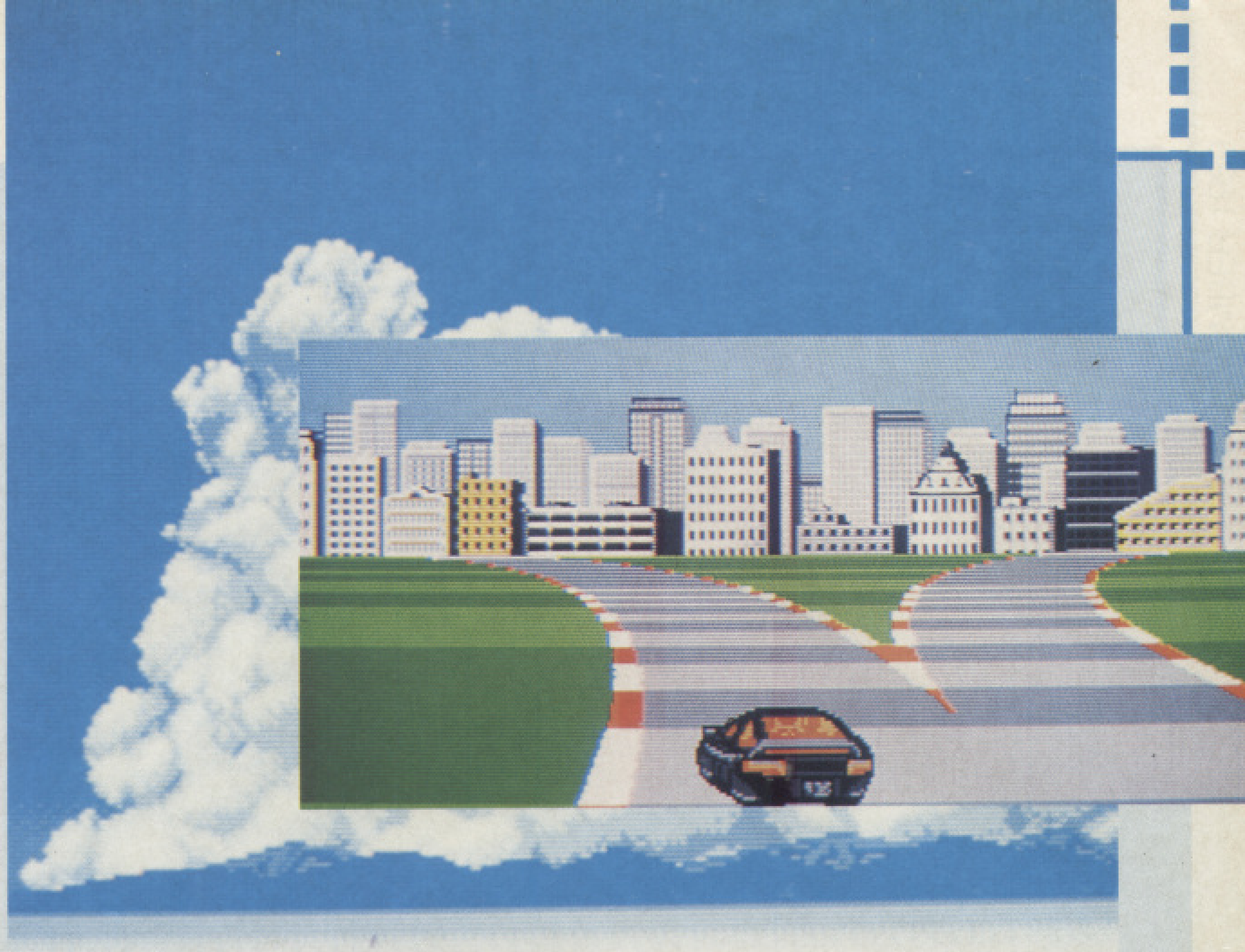


Fail to capture your suspect within the allotted time and you're forced to hand in your badge. A course map shows the route the pursuit took - and just to rub it in the Game Over message that precedes it is accompanied by an animated glimpse of the criminal's car smashing through a police roadblock at the city limits and bursting out to freedom.





Pete Hickinson and Bill Caunt with the machine that they've come to know and love...





The third level gets underway on the ST, and already the crook's car has taken a couple of knocks, as indicated by the fire starting at the back. Note the way the road widens using Pete's 'snake' routine.



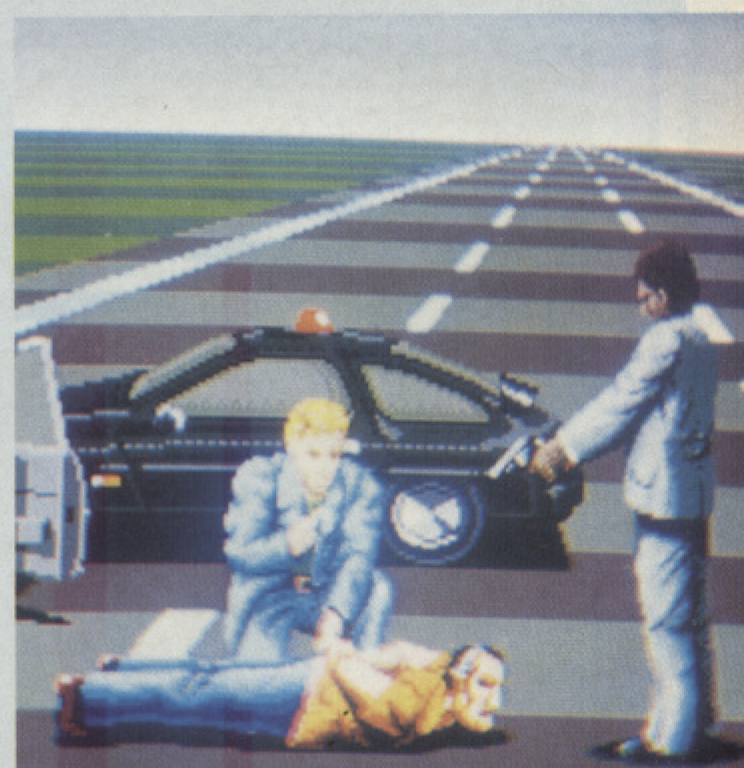
Chase HQ's roadway will be the first in 16-bit history to incorporate a fully-functional forking road, allowing the driver to actually choose a route (OutRun saw the fork section replaced by a row of flower-pots!). This was one of the toughest features to reproduce, taking five weeks of solid work. "The way it works is like this," explains Pete. "One of the routes in the fork is really just a continuation of the main road the 'true' road - while the other is a kind of 'false' extension that just sprouts off. They both behave the same though."

THE PLAYBOYS

Partners Tony Gibson and Raymond Brody work for a special unit of the NYPD - Chase Special Investigation Headquarters, or Chase HQ for short. Equipped with a Porsche TA-2000 (a state-of-the-art armoured sports car), their job is to apprehend criminals attempting to escape from the law's long arm in souped-up Ferraris, Porsches and Lambourghinis - all on unapproved loan from their owners of course.Nancy, the Chase HQ co-ordinator, gives the two cops a description of the car in question and the duo sets off in pursuit. The action is split into two sections - initially, the cops have 60 seconds to locate the villain, and, once he's sighted, another 60 seconds to ram his vehicle into submission.

The chase takes the player through traffic-congested cities, narrow canyons, over wide chasms, through poorly-lit tunnels and across perilous dirt tracks. To make the going a little easier, the TA-2000 is equipped with three bursts of Nitrous oxide injector which boost its speed to over 350kmh.

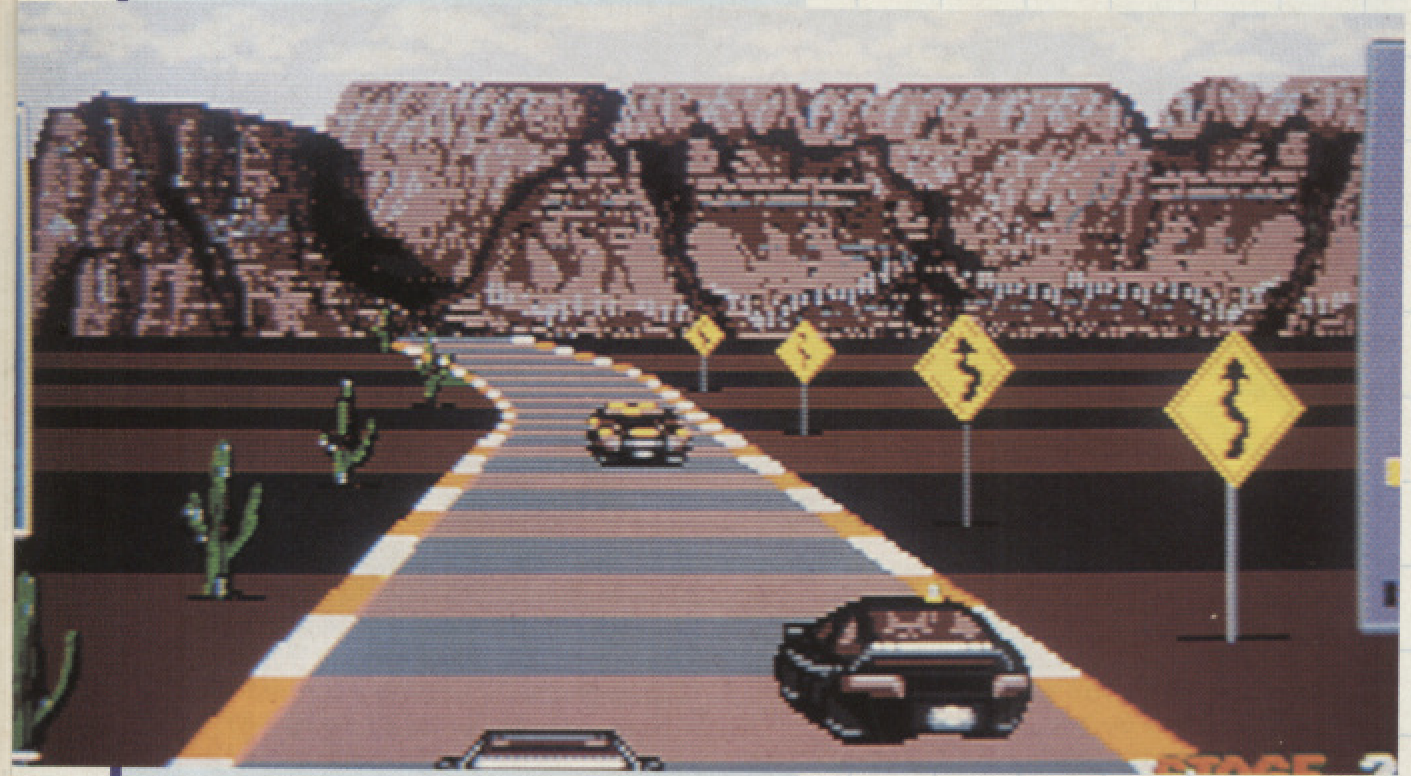
With the criminal's car disabled, Ray and Tone pause only long enough to slap the crook in 'bracelets' before getting back in touch with Nancy to receive their next, tougher, assignment.



A selection of graphics from the coin-op as they appear in Mark's conversion program. Most of these sprites take up 16 colours each. Obviously there's some scaling down to be done.







More ST action, this time in Level Two's canyon section where the road thins out to perilous proportions. Time is short, and the suspect vehicle isn't even in sight yet. Time to hit that turbo button...

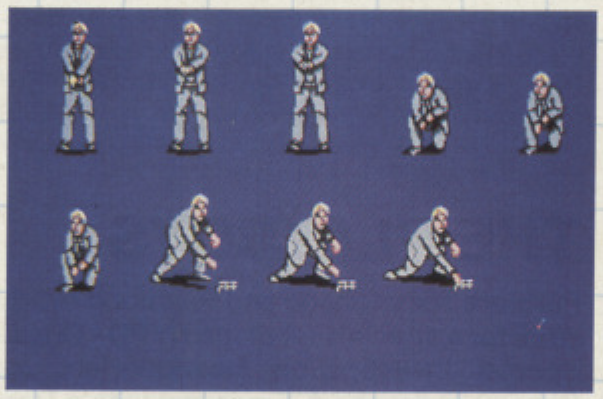
BELLS AND WHISTLES

Teque's got off quite lightly here, as the task of converting some of the most prolific sound yet heard in the arcades is to be handled in house by Ocean's own programming team. Perhaps the most taxing task will be incorporating almost 30 pieces of sampled speech - all of which are relevant to the gameplay (if not entirely necessary).

Accelerate to top speed and your partner urges "More! Push it more!" or "Giddyup Boy!" He also screams "Oh man!" when you crash, and "Where the hell are you going man?" when you take a wrong turning or leave the road. A cry of "One more! Hit him one more time!" goes up when the villain's car is nearly polished off, while both men scream "Whoooaaaah" when the turbo is ignited.

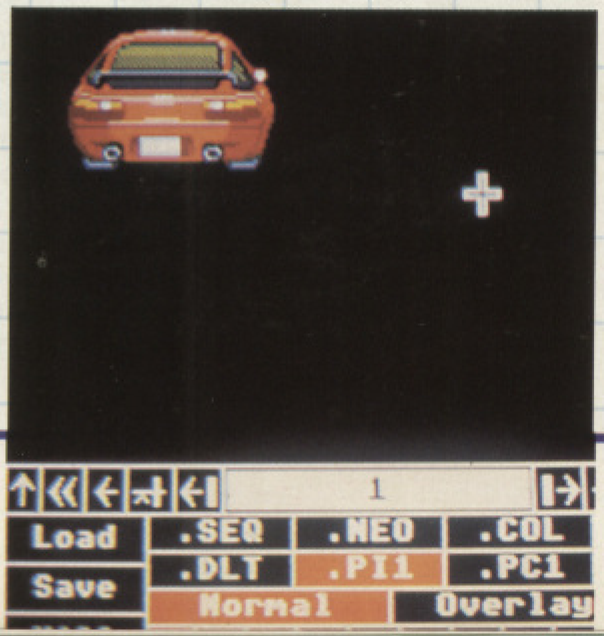
Nancy keeps in touch via the CB radio, with her messages displayed as text as well as pumping through the speakers in the form of yet more sampled speech. To cap it all though, the 'Best Officers' high score table features an acid house anthem, complete with remixed and scratched samples from the game.

Inevitably, cramming all of this outstanding aural atmosphere into the comparatively small memories of the 16-bit machines won't be easy. Sampled sound eats up valuable memory and disk space - and for this reason, the ST version won't feature any. The in-game tune is likely to be included though, along with most of the spot effects. On the other hand, the Amiga version should feature the vast majority of the coin-op's speech and a wider variety of tunes.



The result of Mark Edwards' labours. Having been cut down to a reasonable size and recoloured using the eight colours in the sprite palette, the graphics are ready for inclusion in the ST version. Seen here are the two cops as they'll appear in the short inter-level animation sequences.

Here' a good example of how car designs are used over and over again to give the impression of being more than there really are. The Porsche (which appears in the game as just another car in the traffic) is actually your police car - a couple of tiny design changes and a fresh lick of paint and it's a completely new vehicle.



THE LOOK

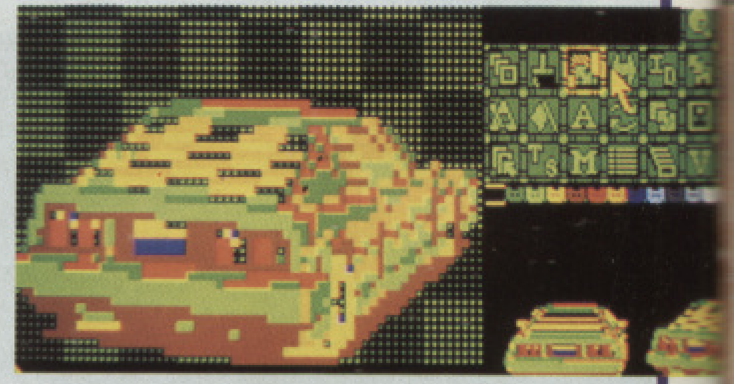
The man with the job of converting Taito's original coin-op graphics is Mark Edwards, a former graphic design student. Mark cut his teeth with work on **The Flintstones,** followed by **The Munsters** and, more recently, **Continental Circus.** He started work on **Chase HQ** in June.

Rather than produce the ST visuals from scratch, Mark uses the coin-op's graphics (as supplied by Taito) as a base. He shrinks these down to the correct size (as determined by Pete and Bill) and recolours them with the necessary palette (again decided by the two programmers).

The programmer/graphic artist relationship isn't always a bed of roses though, as Mark explains: "The limitations for size and colour of graphics are set by the programmers. A while ago I designed a set of cars and gave them to Pete, but even though I'd stayed inside the limitations, they had to be redone as he'd altered one of the main routines and the graphics wouldn't work with the new code."

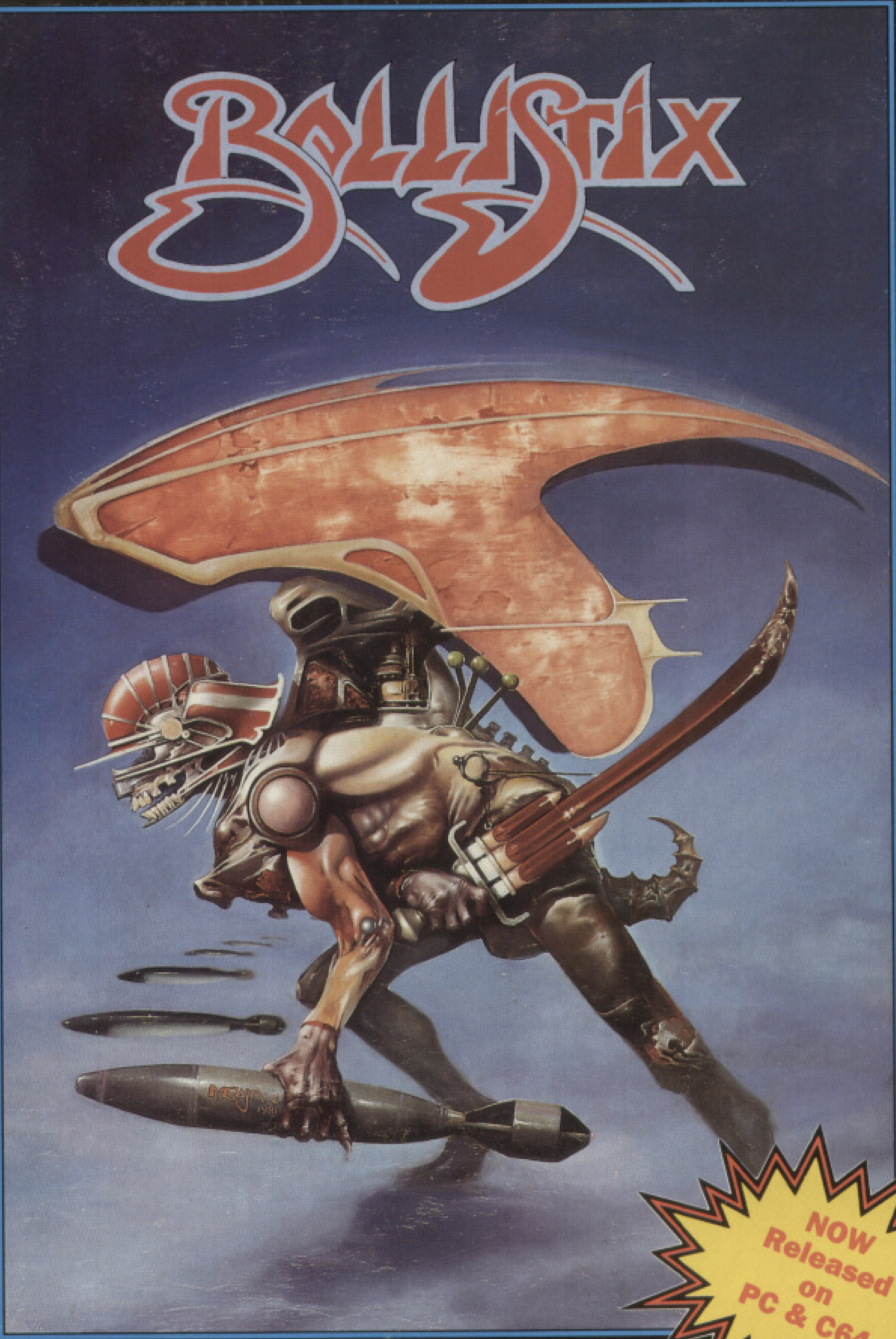
All of the graphics are now finished and ready for inclusion - it's now up to Pete to fit them in and make them work in the program, discarding any that can't be included.

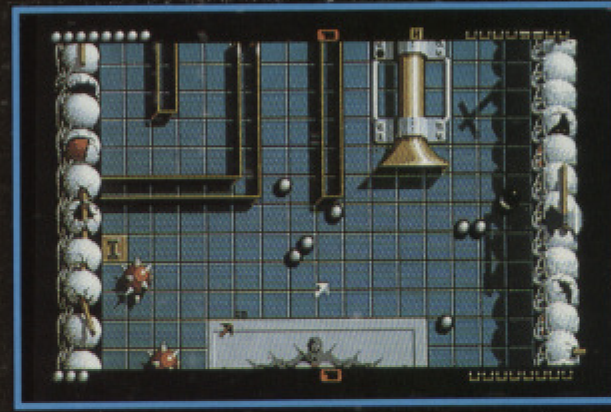
Rainbird's OCP Art Studio is where all of Mark Edwards' graphic conversion work takes place. The wacky colour scheme is a side effect of taking the graphics directly from the coin-op. Mark works from the large image, referring to the two smaller ones to the right to see how they look in the conversion.

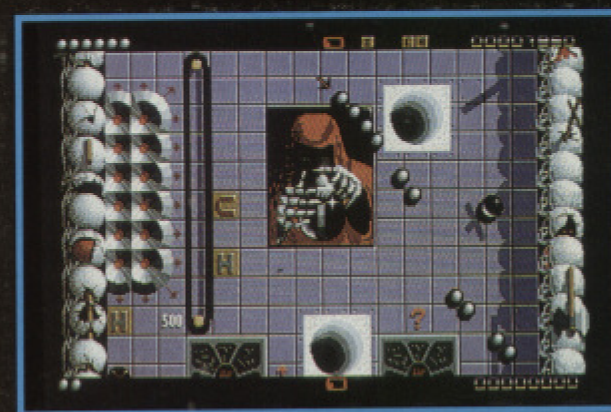


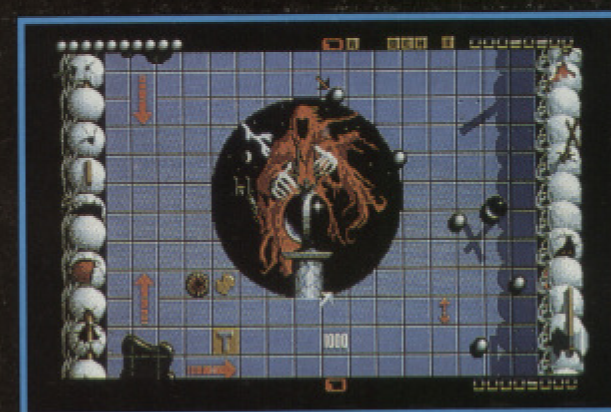
Another memory-saving trick pioneered in the coin-op. Only half of this helicopter was actually drawn - the other side is a straightforward mirror image.

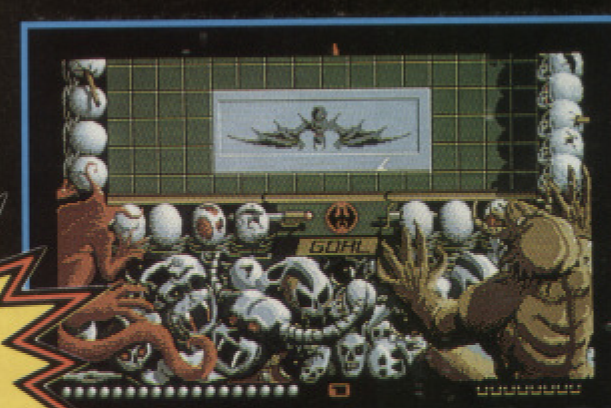












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The aim of the game is simple; score more goals than your opponent to win the match. Doing it is a different matter as **splitters** fill the screen with dozens of balls, **tunnels** hide them from view, **bumpers** bounce balls all over the show, fiendish **red arrows** speed them up to almost impossible velocity, **magnets** pull them away from your control, and much, much more.

Ballistix is incredibly flexible, too. You can play against the computer or another player, set the speed if you can't stand the pace, define where the balls are fired and their velocity, rack up bonuses that will get you extra goals and then, at the end of an exhausting game, set your name in pride of place on the high-score table. And it's all played to the accompaniment of a throbbing sound-track and a crowd that applauds your every goal.

Ballistix is definitely not a game for wimps. It's tough, fast, challenging and incredibly competitive - in fact, it's just the kind of game you like.

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Screen Shots taken from the Amiga version

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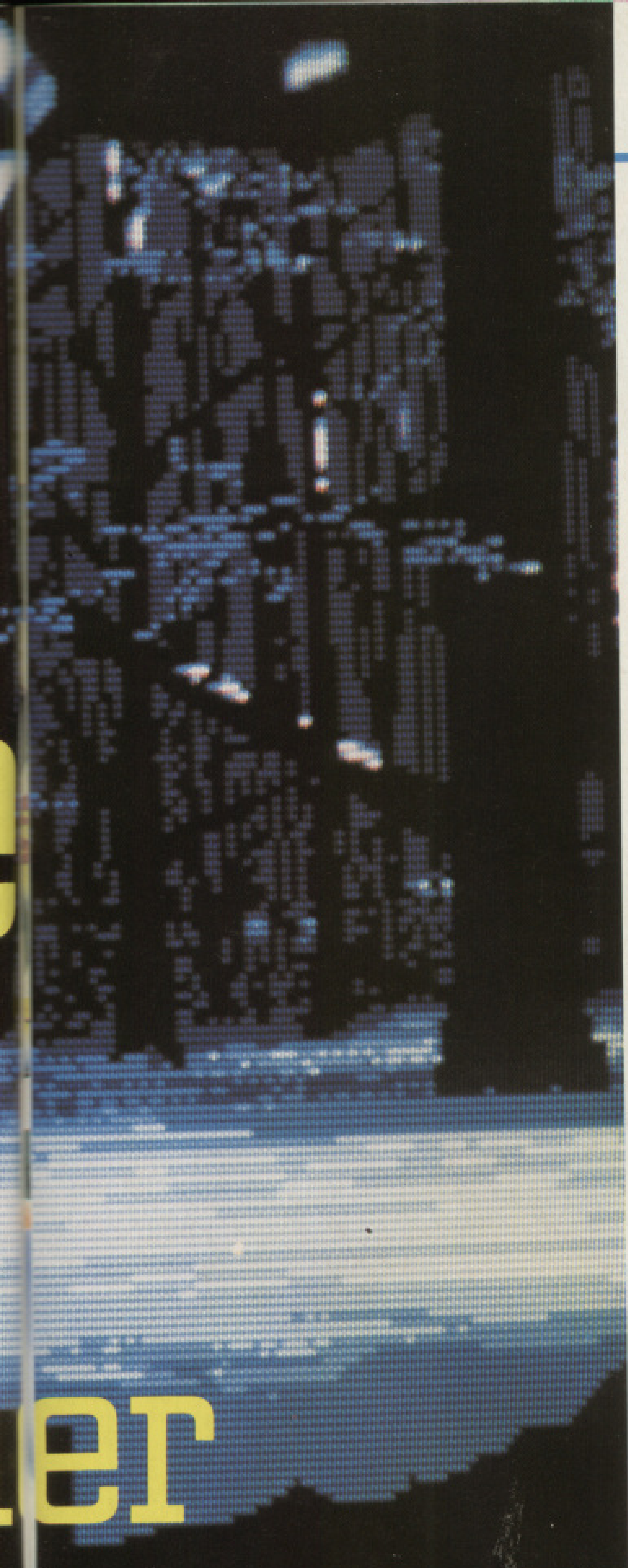
Future Wars: Time Travelle



The attract sequence shows the Crughon spaceship and Triangle members involved in a heated battle in the woods. Laser fire is exchanged and the earth's population lowers by three.

Moving around the locations is simply a matter of clicking the mouse button to make your on-screen persona walk to the cursor. Some scenes require greater precision to negotiate than others – for example, treading through this swamp you have to be very accurate indeed!

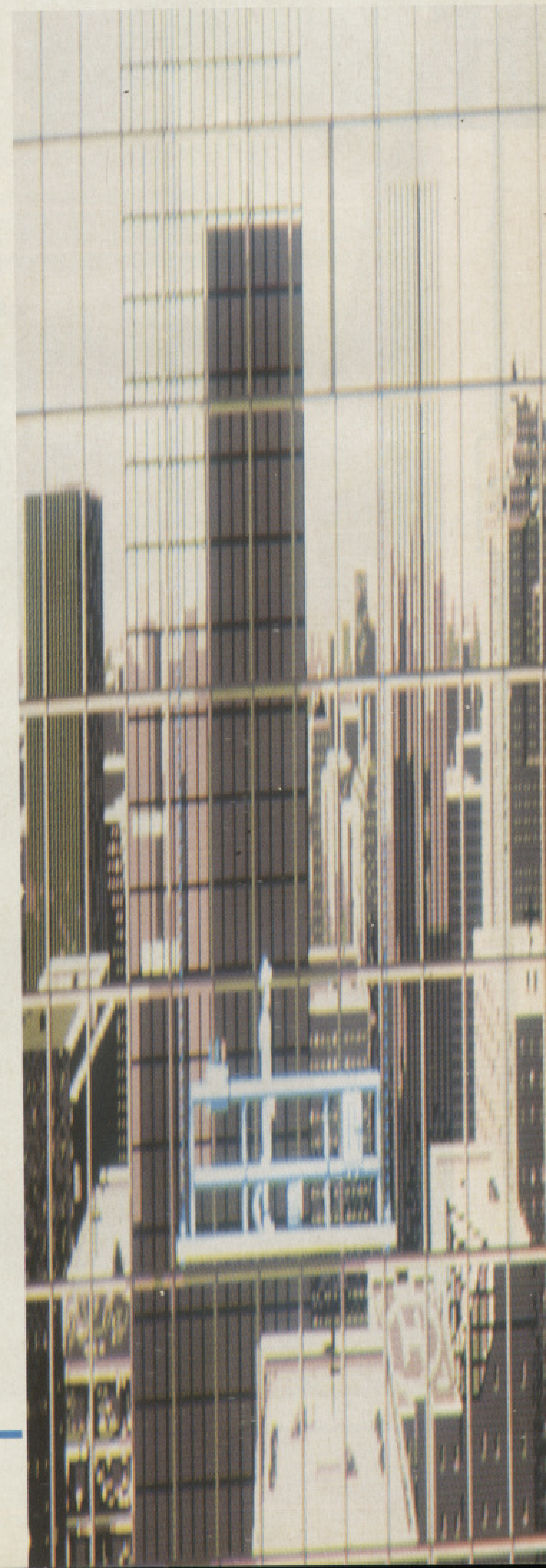
The commands menu is used to activate specific functions in conjunction with items on screen, for example: examine objects, talk to people, and – more impressively – manipulate items via the operate function.



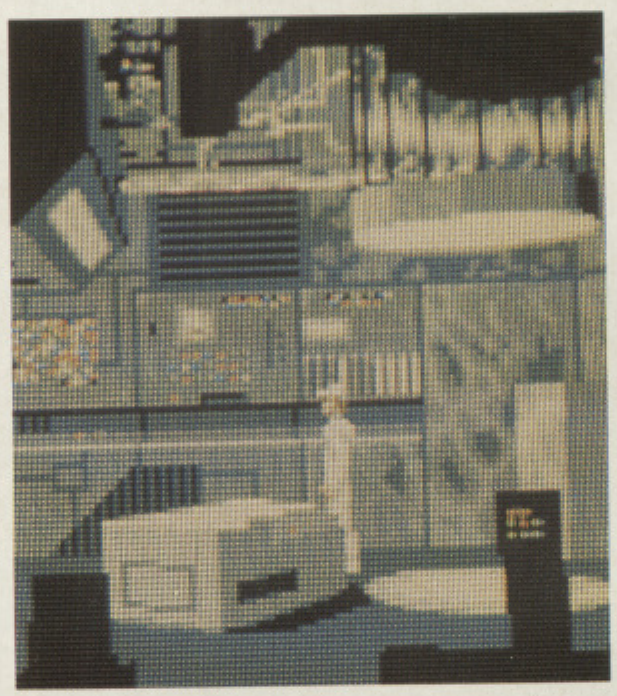
Time flies like an arrow. Fruit flies like a rotten banana. And Paul Presley flies into rage whenever you try to tear him away from Delphine's innovative adventure.

Window cleaning has never rated highly in the 10 most dangerous jobs list, but then window cleaners don't normally get whisked back through time to the 12th century. However that's exactly what happens to the hero of French programming house Delphine Software's first adventure using the revolutionary 'Cinematique' development system.

After a minor spot of damsel in distress rescuing you find yourself caught up in a futuristic battle between the Triangle council and the evil Crughons. The Crughons are causing trouble up and down the timeline by changing the details in major historic events and you've landed yourself in the middle of it all.

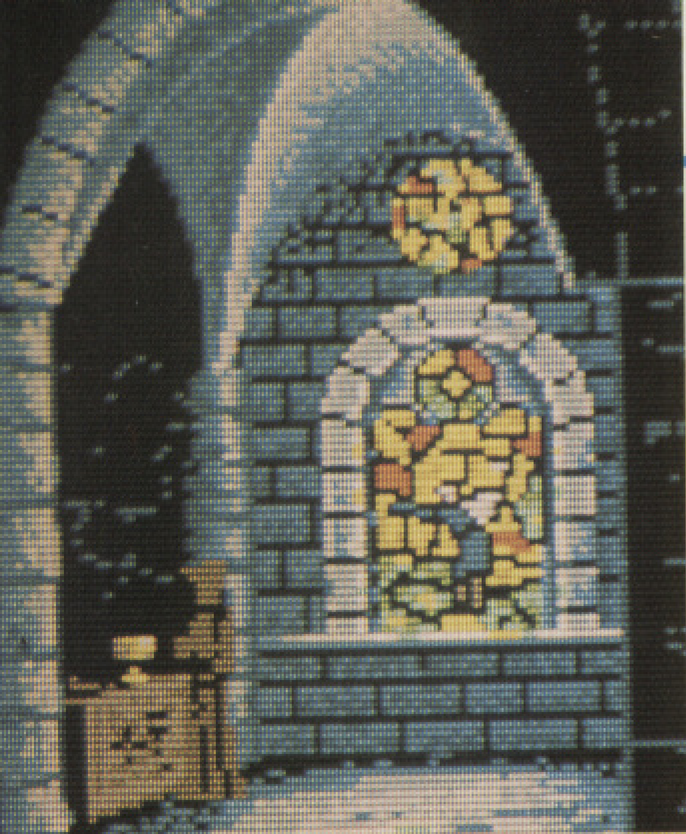


The time: present day earth. The place: halfway up an office block, cleaning windows. This is where it all starts. You enter the building in need of a break – only your boss won't let you rest, so a means of removing this obstruction must be found.



With the main man out of the running, curiosity gets the better of you. A wander around the office with your inquisitive fingers doing the walking soon reveals a time machine, and it's not long before you find yourself whisked back in time to the 12th century.







A In utilising the Cinematique system for the first time, it would have been all too easy for Delphine to have neglected the gameplay. but it hasn't been ignored – Future Wars is a well crafted story which is both slick in presentation and playability. Exquisite scenery and smooth animation is admirably combined with a multitude of quality soft effects and suitable musical scores to generate a first class atmosphere which rarely degenerates to the realms of computer game unrealism. Exploring and interacting with the environment is simple enough, although movement is a little too temperamental at times and there are a few inconsistencies which could be rectified to make the system even more user-friendly. For example, rather than use what is essentially a 'text' command to pick up an object, a more appropriate method would be to click the pointer on the object then move it – either in your possession or elsewhere on the screen. An inventory would then show a graphic representation of your belongings. Still, these minor flaws are forgiveable with this new system – especially as the actual story is so absorbing. Future Wars is set to become a timeless classic.

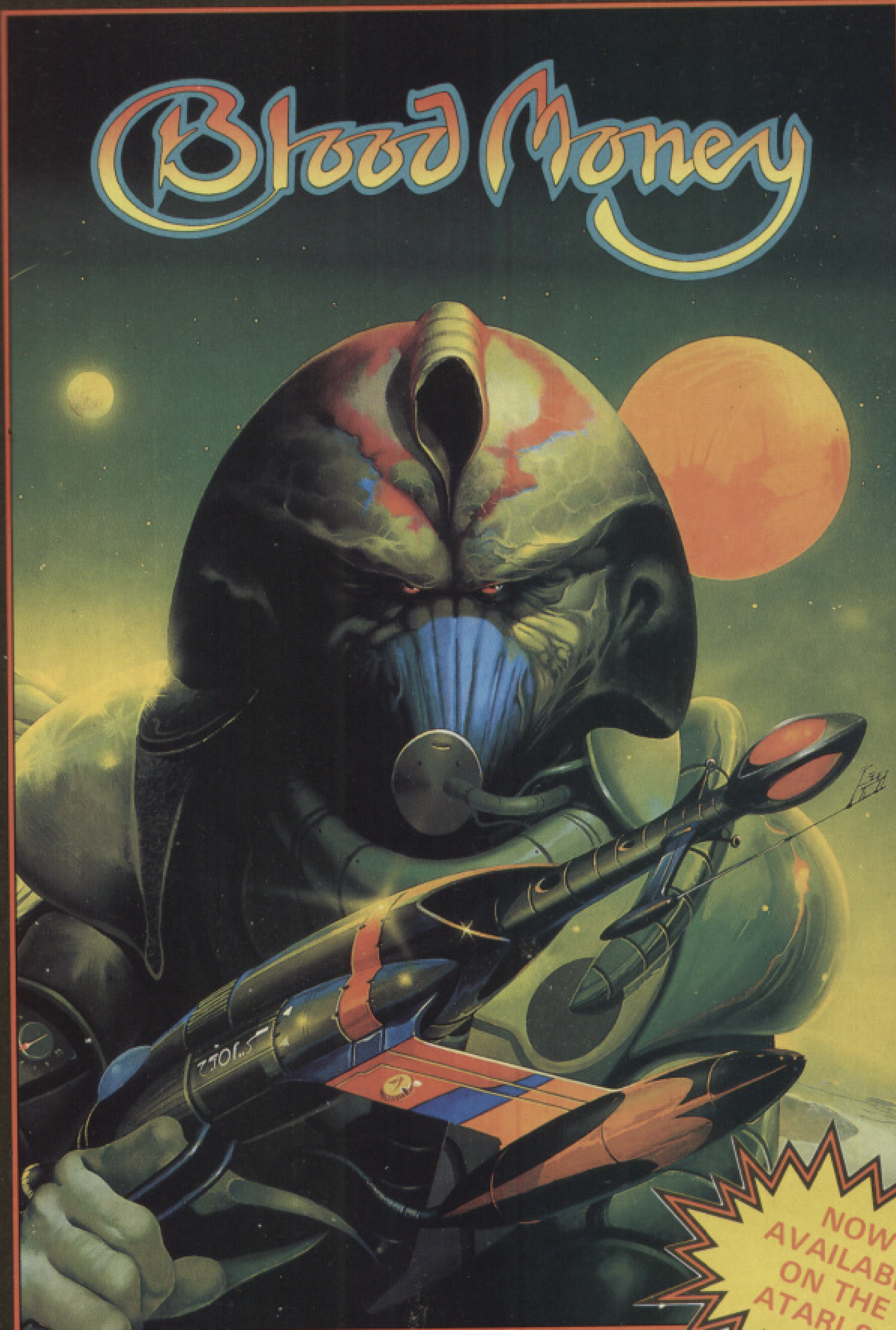
PRICE	£24.99
RELEASE DATE	Early November
GRAPHICS	92%
SOUND	89%
PLAYABILITY	93%
VALUE	82%

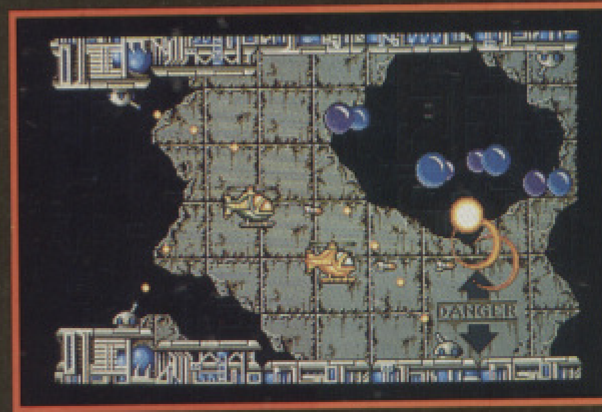
OVERALL 90%

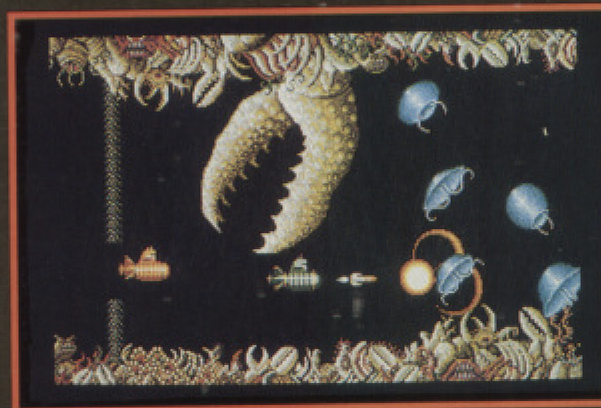
ST Palace is hoping to release an Atari version at the same time and price as the Amiga. Major differences are unlikely, so the Amiga comments apply here.

PC All graphic versions will be catered for and those with sound cards will have added listening pleasure too. Unfortunately, PC People have to wait until the end of January to get their copies. A price has yet to be finalised.

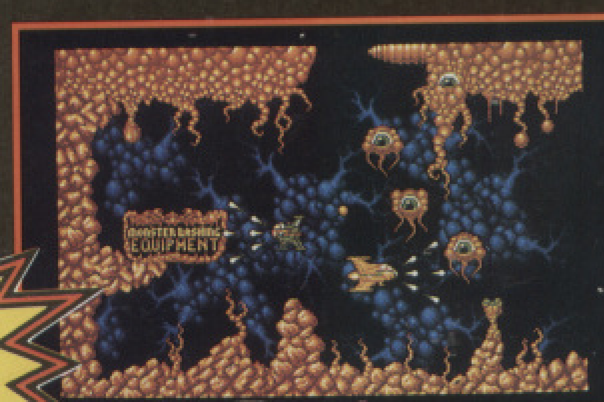
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Amiga Screen Shots.

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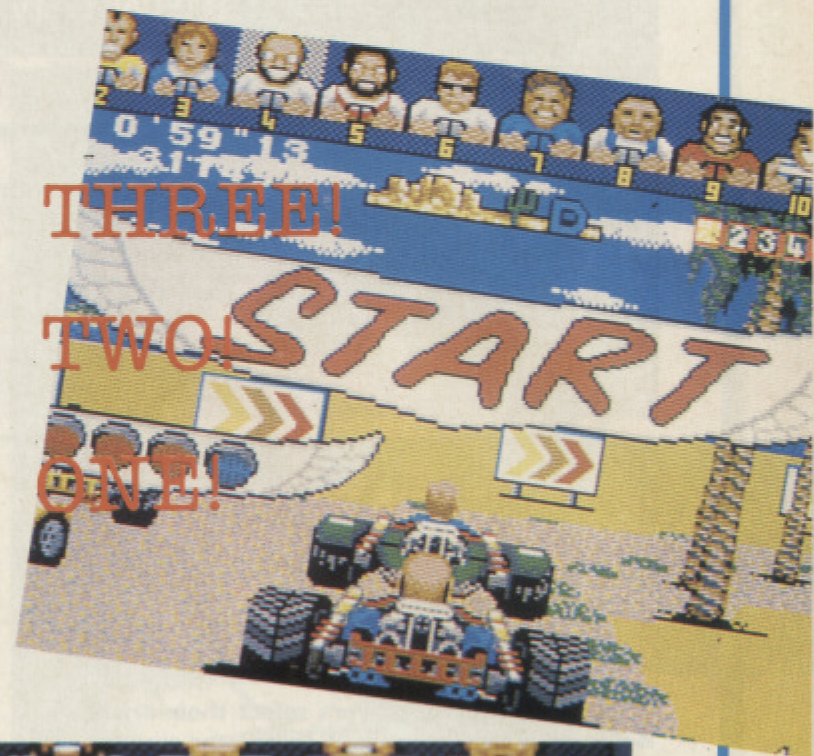
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MICRO STATUS

"Swivel on that punk!" The attitudes of some of the less-than-courteous drivers in Sega's stomach-churning coin-op aren't exactly to Brian Nesbitts's taste, but he's a sucker for a spot of no-holds-barred lawnmower racing. Strapped in and ready to roll, he puts Activision's conversion through its paces.



Power Drift



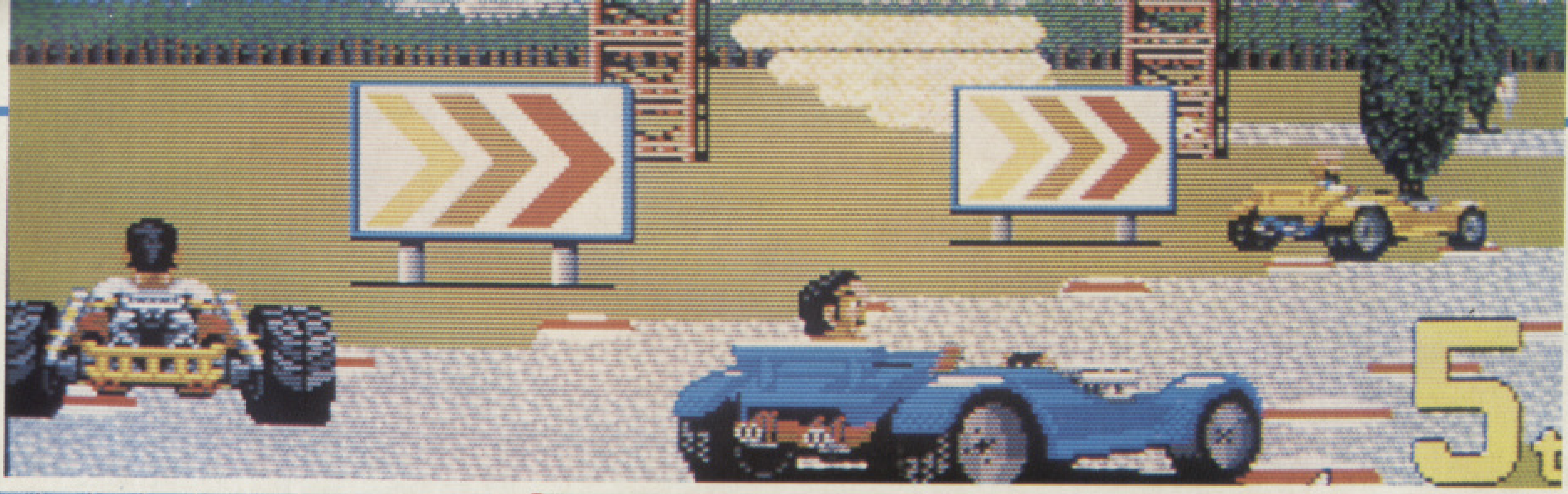


As opposed to most race games, where the action takes place over a long and winding road, the races in Power Drift are run over short and compact circuits – so short in fact that it's sometimes possible to complete a lap in less than 15 seconds. A race consists of four laps (each shouted out by the announcer as you race through the Start line), but for once there's no time limit to contend with – but you must be in the first three to make it past the chequered flag in order to qualify for the next stage.

One of Power Drift's most notable features is the undulating track – there are hills, dips, valleys, bridgs, flyovers and even jumps – the whole thing is like a rollercoaster ride. The only thing that's missing is the coin-op's Triple Axis viewpoint that tilted the screen horizontally back and forth to further enhance the stomach-wrenching experience.

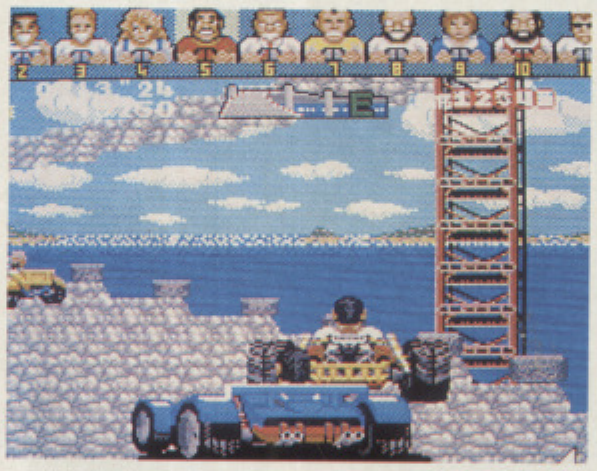
High-speed, hydraulically-driven gut-wrenching coin-ops have always been Sega's forte, and never did the action reach giddier heights than with **Power Drift.** This futuristic racing game tilted and swung the player around so violently in time with the action that it was necessary to fit a seat belt to prevent players from falling out!

Activision's conversions were written by ZZJK (the man behind last year's conversions of Sega's motorbike racer **Super Hang-On**) and there's little more to say other than "THREE TWO ONE GO!".





Before the race, players select their driver from a motley crew of 12 and the stage to race – A, B, C, D or E. Each consists of five tracks, varying in length, style and of course difficulty.



ST Good ol' ZZKJ is currently putting the finishing touches to what is likely to be a nippy version without in-game music. It's likely to be a three disk affair and should surface sometime within the next couple of weeks.

PC This is currently being handled by Activision in the states and should be released here in the new year. Judging by the quality of the conversion of Out-Run, MS-DOS Power Drift is likely to be very playable.

Before each race there's a quick aerial flyover of the circuit before the viewpoint zooms down onto the starting grid. "Three Two One GO!" screams the over-enthusiastic announcer and the race is underway. You always start in fourth place, and it's necessary to establish an early lead before the drivers in pole position have you eating their dust.



A First impressions of Power Drift aren't overtly impressive – because there's just so much going on on the screen, the screen update, while managing to run at a fair speed, is noticeably jerky on levels with elaborate scenery – to the point that at times it's difficult to work out what's going on. But things pick up tremendously once you get into the swing of things. Power Drift feels good to play, and there's enough skill involved in just keeping on the road, let alone staying out in front. Fortunately the control mode is very instinctive and friendly, and when you do crash you are put right back into the race immediately – none of this waiting around to be repositioned on the track. As well as the obligatory joystick control, keyboard and mouse are also supported, and as an added boon, it's possible to alter the control sensitivity in mouse mode to suit the amount of mouse space available – just like in the conversions of Super Hang-On. Much is made of the game's 'real world' environment which means you can drive under bridges that other cars are driving over and so on, but this doesn't make much of an improvement to the overall effect. Lasting appeal is in doubt though – 25 circuits may sound like a lot, but it doesn't take that long to complete each one (partly due to the inclusion of a continue option) and once all the tracks are finished there's not a lot of incentive to return, apart from perhaps to improve your score. Conversion-wise, Power Drift holds its own – it's arguably about as close to the coin-op as the Amiga will allow, both technically and in terms of recreating the original's feel. It's a shame that ultimately the fun is likely to be short-lived.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	81%
SOUND	86%
PLAYABILITY	79%
VALUE	69%
OVERALL	**78%**

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Xenon II

Megablast

The One, in conjunction with the Bitmap Brothers, present the definitive guide to the definitive shoot 'em up.

A JOURNEY OF A THOUSAND MILES . . .

. . . starts with a single step. Take your time at the outset to familiarise yourself with your ship and the environment. Fortunately there's no inertia to contend with, and the opening 30 seconds are deliberately quiet, to give you time to limber up before things get heavy.

GENERALLY SPEAKING

There's a delicate balance to be struck between alien wasting and RealCash collection. Concentrate too much on picking up every last penny and you're likely to get hassle from aliens that you've neglected to destroy. On the other side of the coin, if all you're worried about is an alien massacre, precious dosh is liable to slip through your fingers.



LEVEL ONE

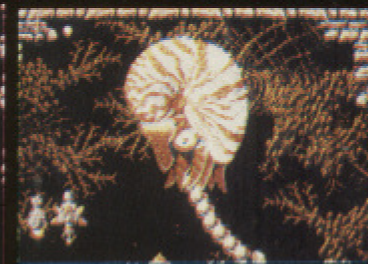
Take the left-hand channel (the right hand is a dead-end) and wait here while firing like mad. From here you're relatively immune from the wave of leeches that swim up from below you – the rearshot takes them out without any fuss.



The second time that you are presented with a left/right choice, take the right-hand channel. There isn't a great deal of difference, the going is just that bit easier on this side.

Don't fire at the Seaworms – their body sections fire off dangerously, and you don't get any cash for them anyway.





The Nautilus Fish. As with most of the end-of-level aliens, its eye is its weak spot, but this can only be hit when its mine-laying tentacle is retracted. An effective way of distracting this shellfish is to fly over the top of the fish's head and back down the other side. In the following few seconds you can blast like crazy (the tentacle will still be facing the other side).

SLUGS! These may look pretty harmless at first, but they have the alarming habit of exploding after about five seconds, sending debris in three directions. Use reverse scroll as much as possible to switch between the three channels and take out as many Slugs as you can before flying up the centre channel and sitting at the top. Fire like crazy, and your rearshot takes out the wave of Flatworms.



IN THE SHOP

Don't be tempted to sell anything – and unless you need to top up on energy there's nothing worth buying at this stage either. Save your cash for the end of the level.



At this stage you get your first taste of mass alien slaughter. Three large waves come at you one after the other. You may be tempted to hide away in the corner, which (i) isn't very safe anyway, and (ii) means you don't get any cash. The best place to sit is in fact in the very centre of the screen, firing like crazy. From here you're perfectly safe AND you get to kill every alien on the screen, picking up loads of dosh in the process.

IN THE SHOP

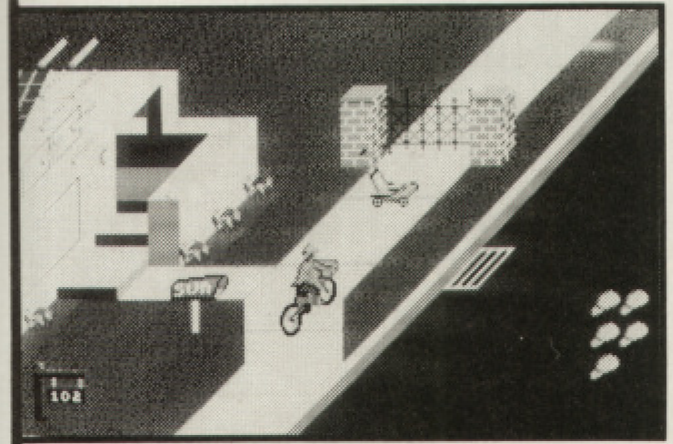
Again, don't sell anything. Buy a Double Shot and, if cash allows, a Power-Up as well. You need it for what lies ahead.



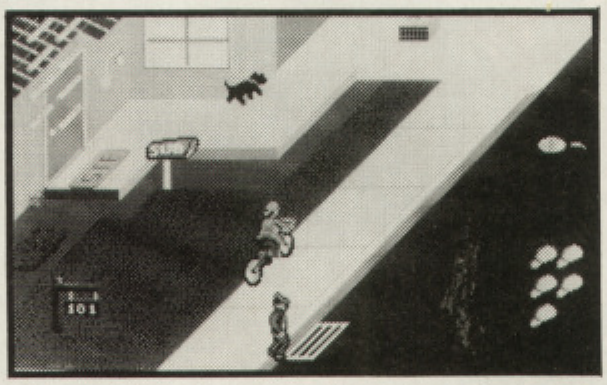
TIPS

PAPER BOY

Elite



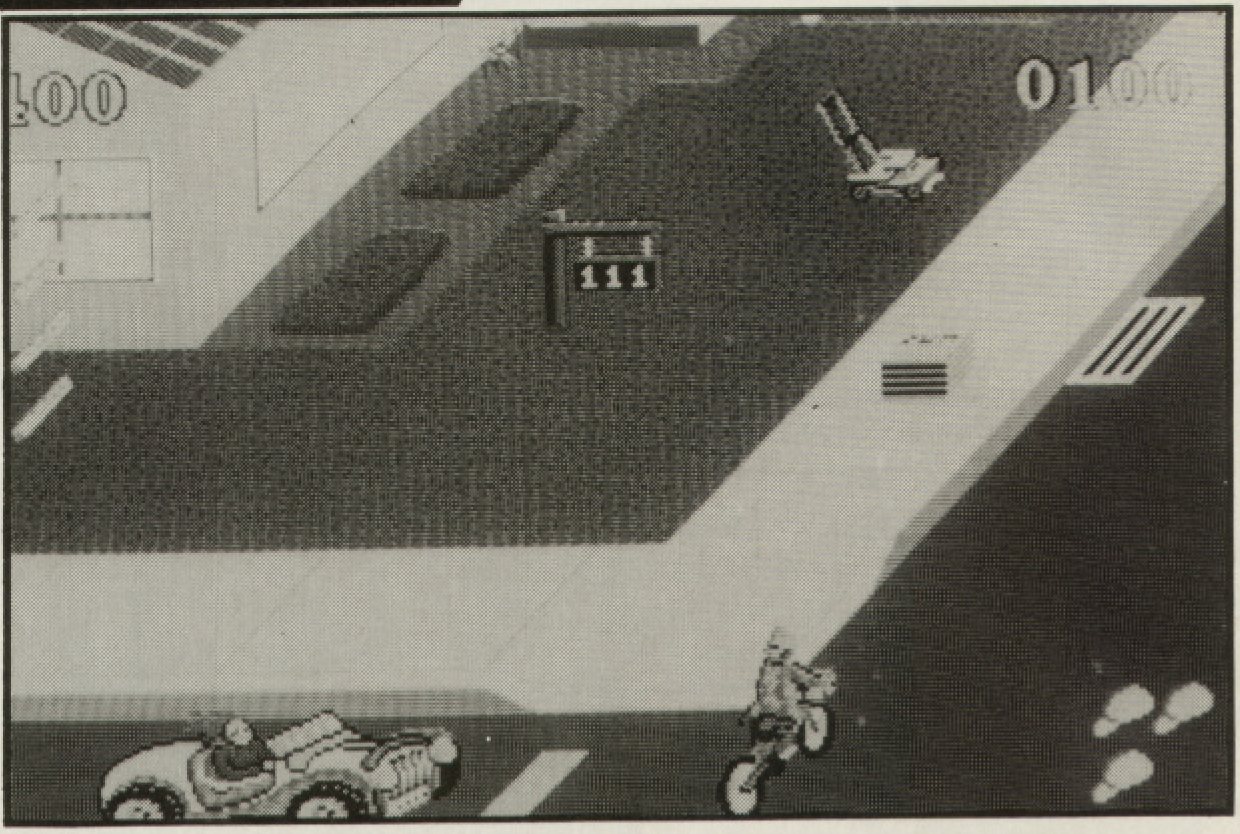
▲ **You don't have to pay much attention to the subscriber map that appears at the start of the day – subscribers' houses are easy to pick out as they all have SUN mailboxes in the garden. You can break windows without much worry (in fact doing so builds up your bonus total) but don't hit people in front of a subscribers' house, otherwise you lose a customer.**

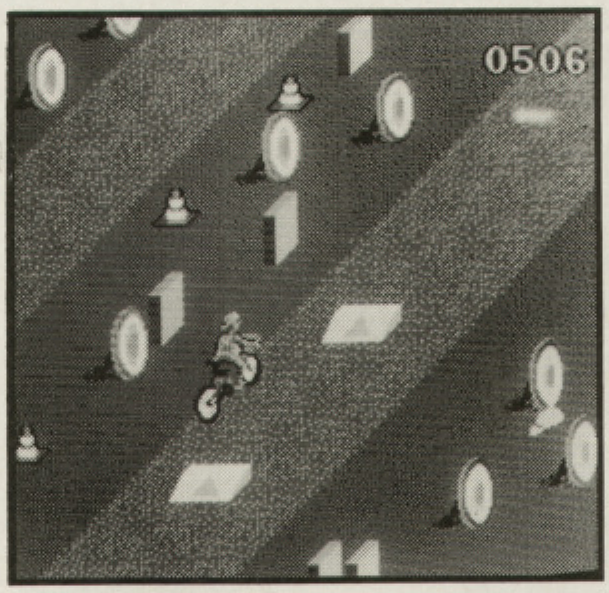


▲ **Anything that moves is a hazard – as are most of the things that don't – but the animate objects are often best dealt with by using a well-aimed paper. The joggers, tramps and drunks are all stopped in their tracks and rendered harmless.**

IN GENERAL

Satisfying the subscribers is the key to success. Subscriptions are cancelled not only when you knock over a subscriber (as mentioned above) but if you fail to deliver his paper correctly. If, however, you manage to deliver correctly to every subscriber in the street you are awarded an extra customer on the next day.

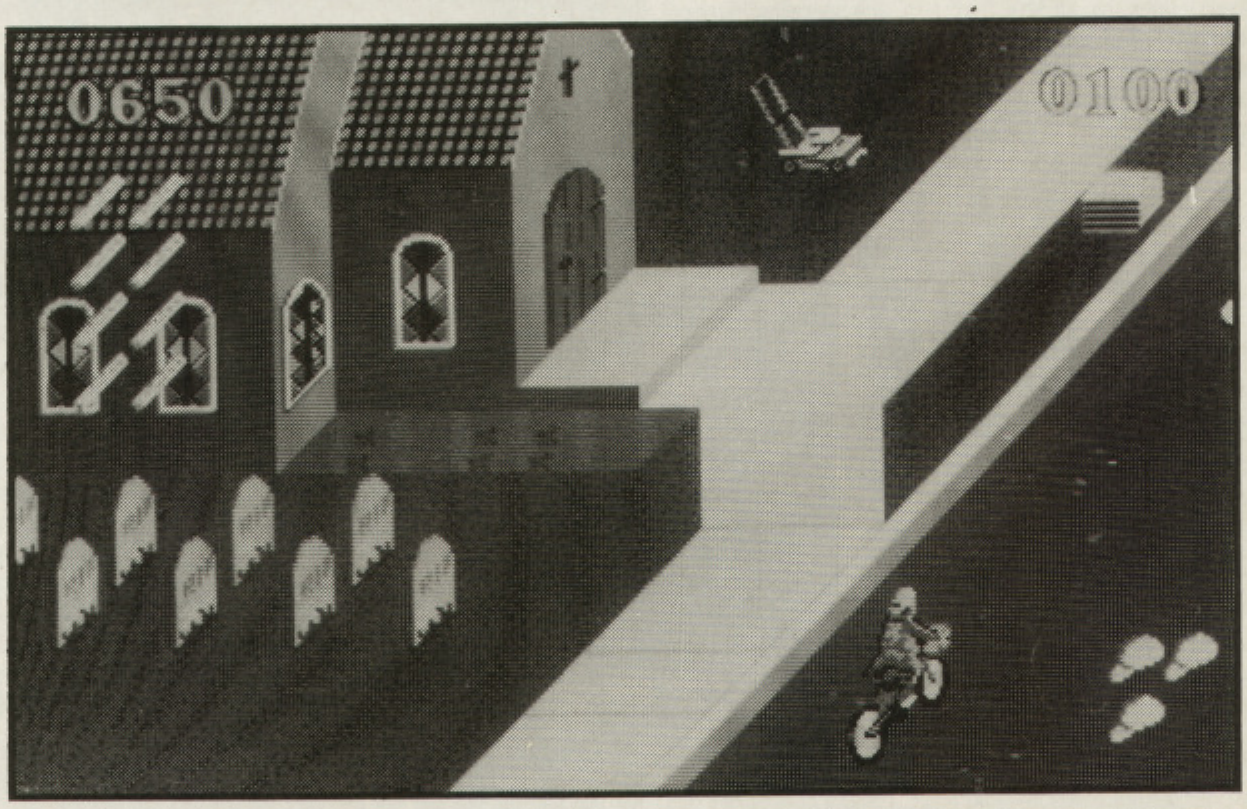




▲ **Even simple things like kerbs are dangerous. Mount the pavement from the road via a break in the kerb, such as a driveway.**

◀ **There's a very tight time limit on the target course, and if you don't finish inside it you forfeit your bonus. Stay at top speed throughout the entire track – don't slow down to throw papers at the targets. It's worth throwing them will-nilly as you go through, as you have a potentially limitless supply (eight papers are given every time you go over a ramp).**

▼ **Two extra ways of accumulating bonus points as you go along: i) knock the lids off dustbins, and ii) break the tops off gravestones in the undertaker's garden.**



TIPS

RICK DANGEROUS

Firebird

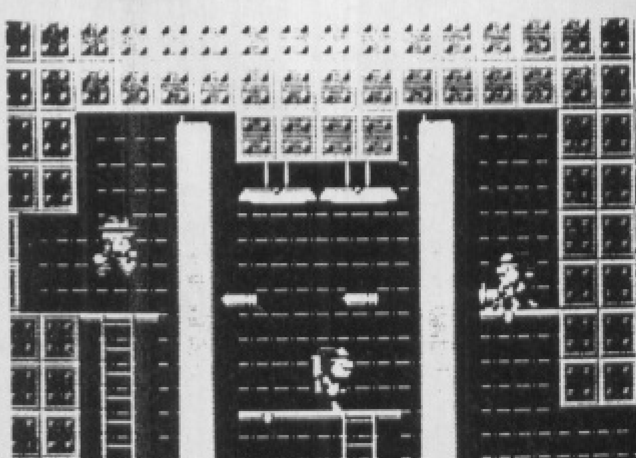
The final solution ... Part Four: The Missile Base.

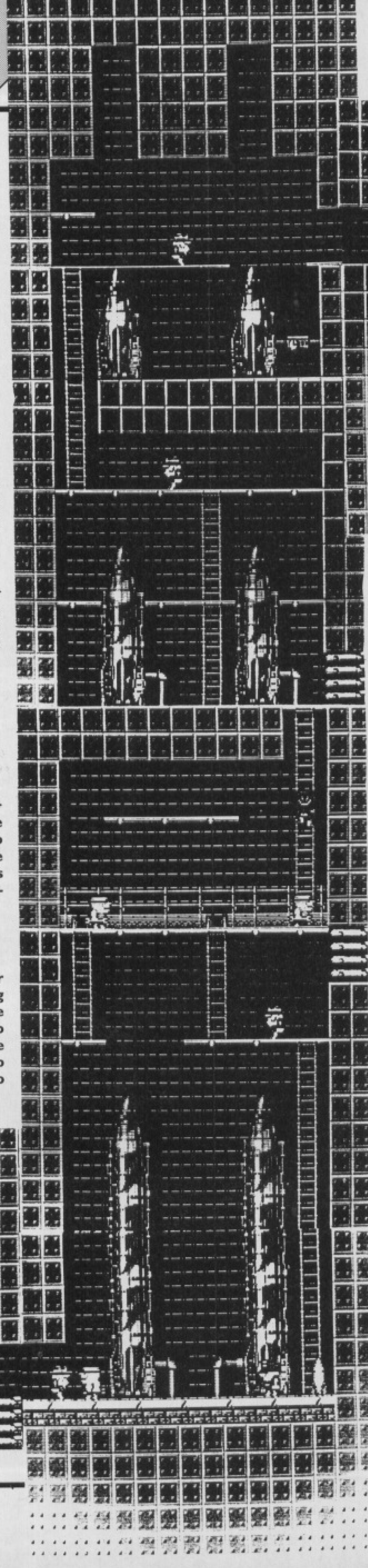
Climb the ladder to the far left to avoid the flames – at the top make the jump to the far right and exit the tower.

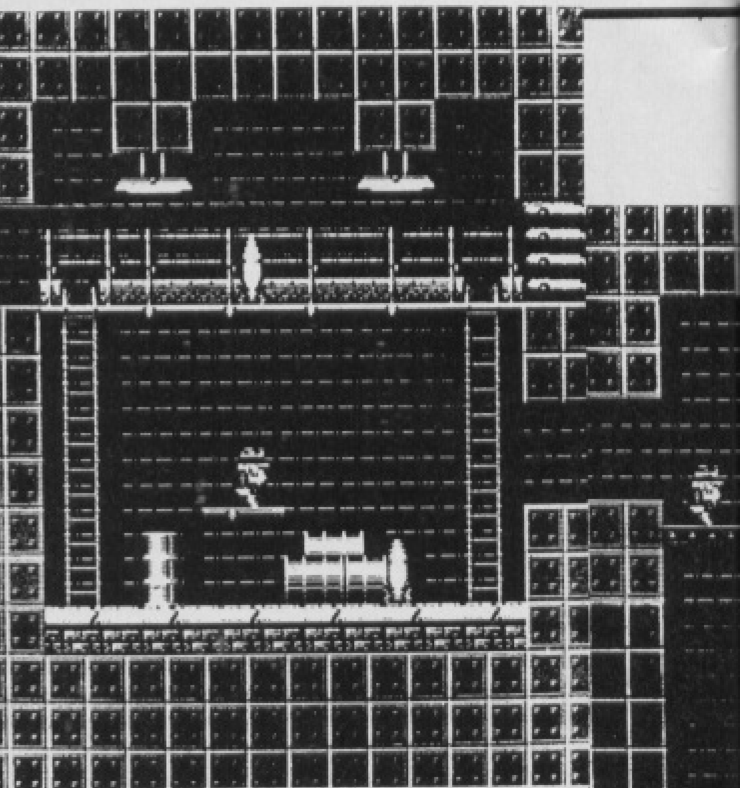
Walk straight into this mini-missile – unlike many of the others, this one awards 500 points instead of blowing you away. The next one up, however, isn't quite as friendly.

Waste the Nazi as soon as he comes off the ladder, then jump over the gap and climb to the leftmost ladder, Climb up and waste the patrolling guard. Force the second guard off his platform, blow him away and go up the right-hand ladder.

Jump the machine gun bullets and time your leap to fall to the very bottom. Keep jumping to avoid the missiles from the right until the two enemies at the bottom are goners. Jump onto the ladder to your left and when the time seems right leap back to the floor and jump across the screen to avoid the missiles. Exit to the right.

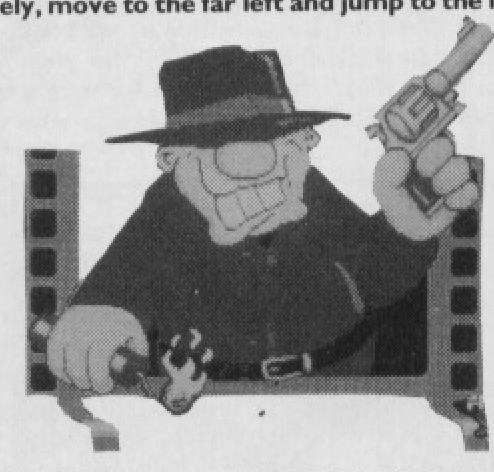


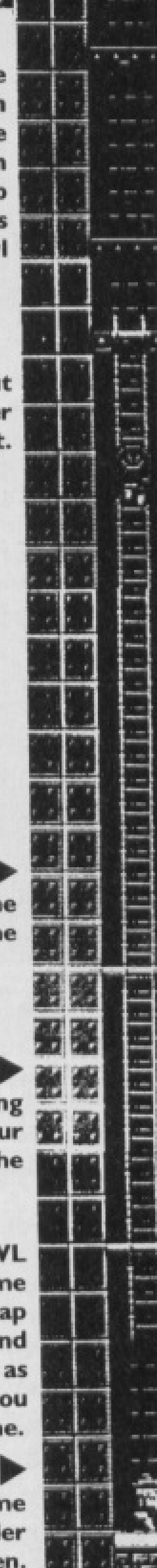




Leave a stick of dynamite at the top of the ladder for the first guard, then climb down and take out the second. Now jump onto the small platform directly above you, position yourself below the small missile and jump straight up. This triggers the missile and leaves the way across clear. Climb back up and crawl across before exiting stage right.

Be careful – this missile launcher fires about once every second. To get up off the ladder safely, move to the far left and jump to the left.



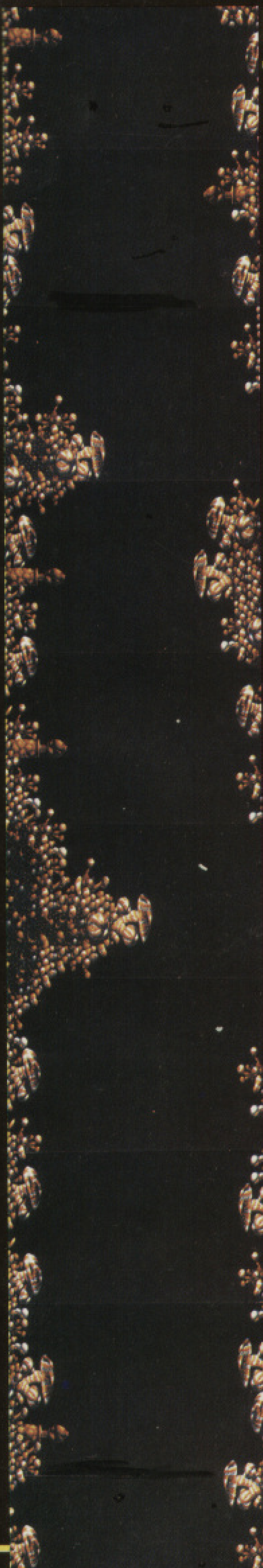


Walk off the small platform and drift to the left, so that you fall to the base of the left-hand ladder.

Climb down the right-hand ladder, getting off to shoot the patrolling guard to your left. Don't even THINK about touching the mini-missiles below you.

Kill both guards on this screen, then CRAWL to the ladder on the right (there's a flame which appears between the two missiles). Leap over the small rocket onto the the ladder, and position yourself as far to the left hand-side as you can without falling off. Now when you climb you are 'immune' from a second flame.

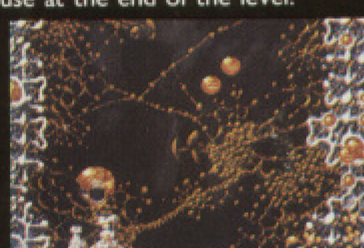
Climb down the rest of the ladder and time your jumps over the troley cart and under the overhead crane to the end of the screen. Exit the tower.

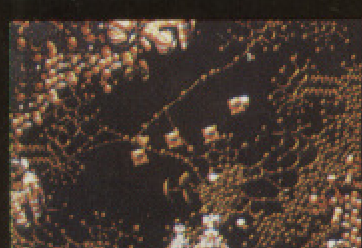


LEVEL TWO

IN THE SHOP

Don't sell anything just yet. Buy a Power-Up and bank the rest for use at the end of the level.

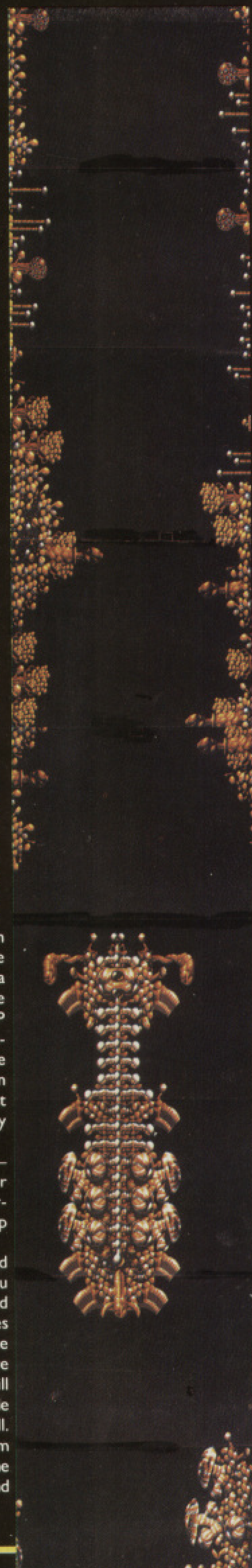




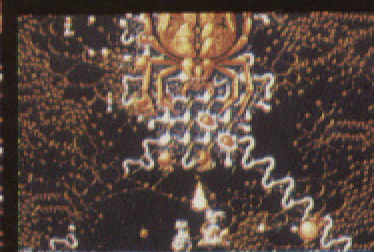
One of the largest aliens in **Xenon II** is surprisingly one of the easiest to knock off. There's a Power-Up to be collected at the very start – get a hold of it ASAP and make a bee-line up the right-hand side of the alien. When the screen stops scrolling, position yourself in the small niche just below the eye and hammer away until it explodes.

Now comes the tricky bit – making your way over to the other side. Don't try to make the journey in one go, instead take it a step at a time.

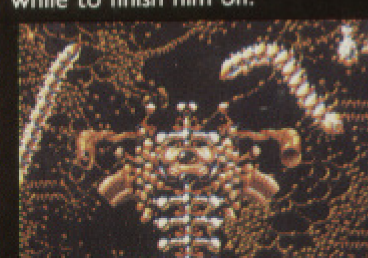
Fly up into the top right-hand corner of the screen (where you are immune from the snakes) and stay there until snake activity dies down. Then fly directly over to the left-hand corner and wait, before zipping down into the niche. Kill the eye as before, only this time the screen starts to reverse scroll. Come back down to the bottom and position yourself in front of the central eye. Blast away . . . and bingo!



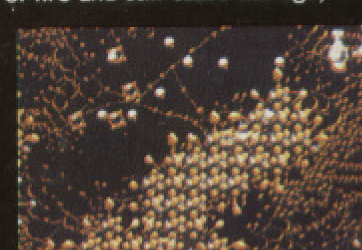
Meet a not so incy-wincy spider. This baby is asleep at first, but before you wake him up, blow up the diagonal strands of web on either side. Tehn fly up either side to wake him and QUICKLY make your way back down, as he starts to produce baby spiders that build the web and trap you. Get level with the Spider's head and let him



have it! But beware – as well as the web-weaving infants, Spidey has two forms of defence – a forward firing beam and a laser 'explosion' that sends bolts of plasma energy out in all directions. Both are pretty easy to avoid while you pound away at the Spider's head, but as he moves on and off the screen frequently, it can take a while to finish him off.



This is one of the toughest waves in the game. The alien growth on either side spawns razor-toothed slavering brains in two sizes: regular and large. After flying into your line of fire, they zoom down the screen at you. If they hit you they die, but if they miss they float back up for another pass. Don't let up firing, and steer slightly left and right in order to cover a wider area (it's possible for a brain to slip through your stream of fire and still cause damage).

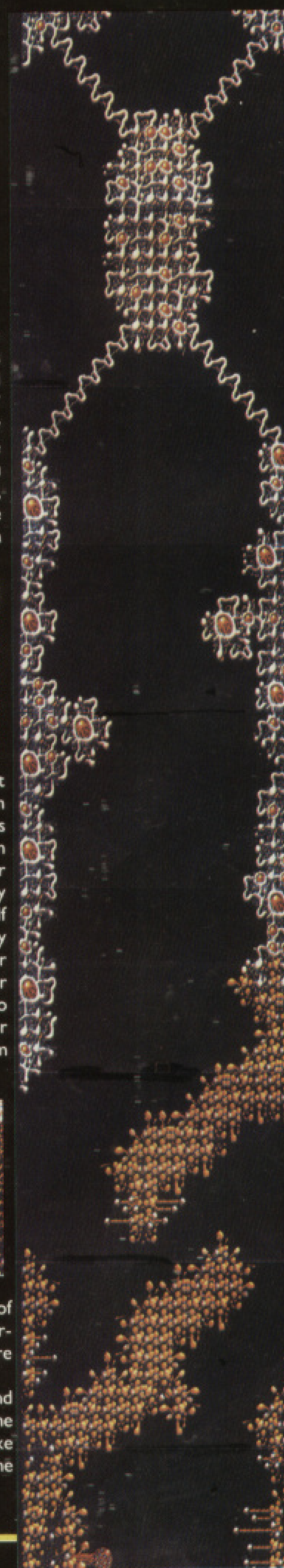


Many of the aliens in this part of the level are coloured very similarly to the background, and so are often difficult to spot.

Sit up in the top right-hand corner and blast away with the Side Shot to simultaneously take out the first wave and avoid the downward-firing bullets

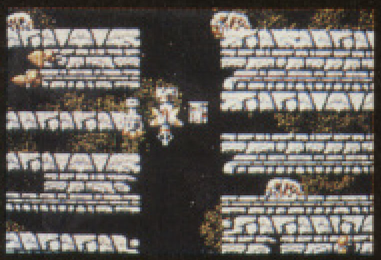
IN THE SHOP (END)

Sell your Side Shot and put the proceeds towards buying a Laser. If you have any cash left after than, invest in a Power-Up and (if you need it) an energy refill





LEVEL THREE



The play area gets dangerously tight here, as you travel down a slim central channel. The main threat here is from the slugs that fire diagonally down the screen at you, and are protected by the background itself. Knock them out with the laser or cannon, and stay as central as possible to give yourself time to shoot the snakes that attack from above and below.



These tiny red devils attack in large numbers, again fanning out as they go. But once you know where they are coming from, they are easy to intercept. The first wave attacks from the left-hand side, the second from the right and the third from directly above.



The metallic leeches should be treated carefully. One appears on screen and looks relatively harmless, but before you know it, it mutates and splits into SIX leeches which fan out across the screen. The trick is to shoot the leech before it gets a chance to mutate, ie: pretty amn quickly.

It soon becomes obvious why you sold your Side Shot in the shop earlier – two Rear Shots are released together along with the first alien wave. Collect BOTH of these (the second acts as a Power-Up for the first).



THE SNAKE

The sheer speed of the metallic snake makes this one of the hardest guardians to nail. Only the head is vulnerable and is tough to hit at the best of times due to the eight-way space mines it throws out. Avoid this fire until the snake emerges from the cavity at the top (it first appears from the left-hand hole, then flies into the one on the right before reappearing at the top) and let rip on its unprotected head.



Teh second half of the level sees the aliens get meaner – and more importantly come in much greater numbers. To makes matters worse the level becomes a tortuous maze full of dead ends.

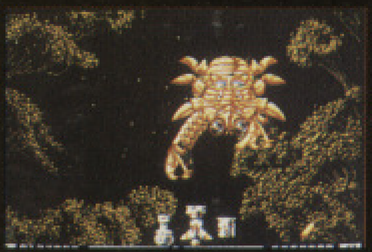
A wave of small fish attack from the right at this point, and seeing as you haven't got a Side Shot, it's not a good idea to get in their way. Instead, take cover in the position shown and start blasting away with the Rear Shot to take the creatures out as they pass under you.



IN THE SHOP

Buy a Rear Shot and a Power-Up and save the rest of your cash for the end of level.

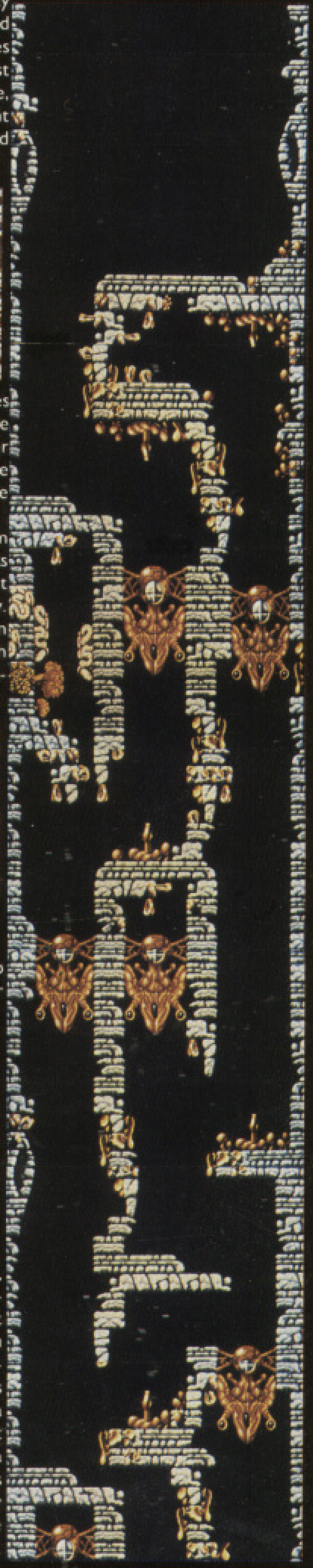
THE CRAB



Relatively small, but very deadly, mainly due to its speed and ferocity. It doesn't shoot anything at you, but seems to home in on you wherever you go. However, further investigation reveals that this isn't the case. In fact it moves in a 'figure of eight' formation that becomes easy to anticipate after a while. Hitting the Crab's eyes causes damage (but only while they are open), and when both are destroyed, the whole thing blows.

IN THE SHOP (END)

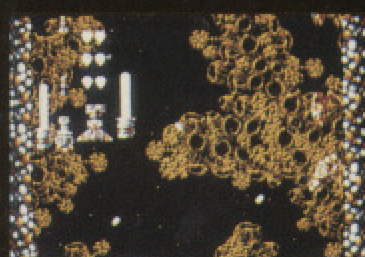
Level Four calls for full-scale destruction, so invest in either another Laser or Cannon, whichever takes your fancy.



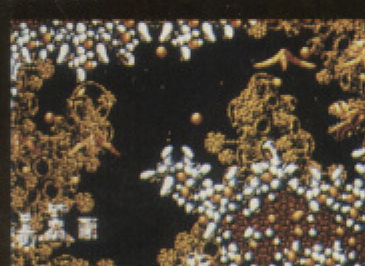


LEVEL FOUR

The two lizards walking down the right-hand side are called Hoppers. They aren't too dangerous, but should be killed immediately as they lay eggs which hatch into small birds. The birds fly in circular formation and are usually accompanied by wall-hugging dinosaurs firing diagonally down the screen.



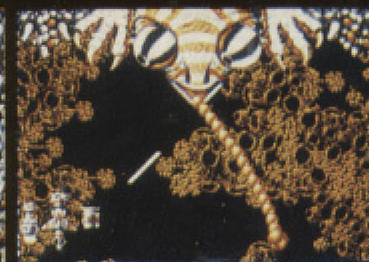
Start by making a bee-line for this glowing bubble. It's a shield (the only one in the entire game) which awards 10 seconds of invulnerability – best used to crash into everything you encounter, especially the laser-spitting heads on the walls.





Collect the Side Shot, then make your way up the right hand side, killing the two small heads with Side Shot as you go. Use the Laser or Cannon to nail the tail (the large section at the end is the vulnerable part) to revers the scrolling, and fly over the top of the beast to come back down the other side, taking out the two other small heads as you go. At the bottom, position yourself in the centre and hammer away at the large head to finish him off.





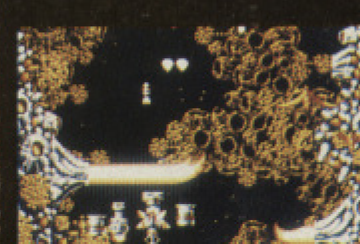
The Chameleon's main form of defence is its darting tongue, which is a little similar to the Nautilus Fish's mine-laying proboscis. But this time it's accompanied by a pair of diagonally-firing lasers. The eyes must be taken out first. Go in as close as possible to the left-hand eye (just under the claw) and use the Laser or Cannon to nail it before swinging round and repeating the process on the right. With both eyes gone, come back down into the centre and shoot directly at the head.

IN THE SHOP

Sell your Side Shot and replace it with a Rear Shot. Save the rest of the dosh for the end.



Flying Squirrels move in relation to your on-screen position. If you are below them when they launch from their caves, they fly diagonally down. If you are above them they fly diagonally upwards.

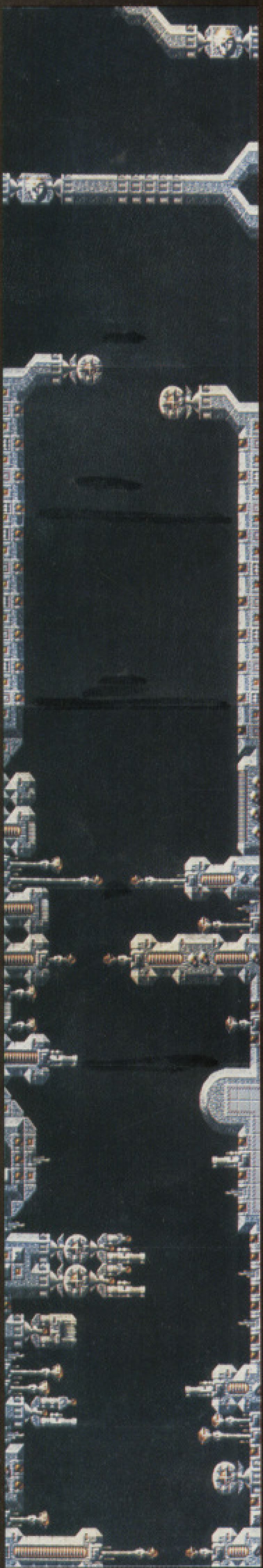


Volcanoes act like Level Three's snakes, erupting horizontally across the screen. The only difference is they can't be destroyed!

IN THE SHOP (END)

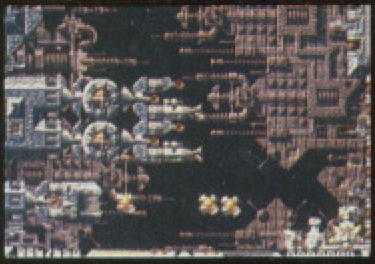
Don't sell anything just yet. Buy another Laser (you need it) and a Power-Up or two.



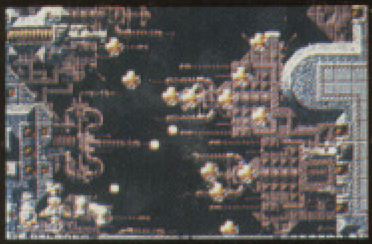


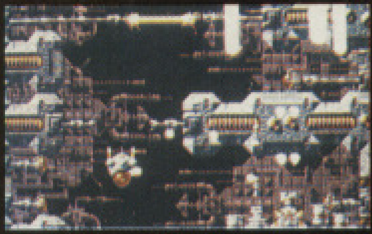
LEVEL FIVE

Ask Colin (Crispin's indentical twin brother who occasionally makes a cameo appearance) for his advice at the end of the fourth level. "Don't hold back from tanks," he informs you. This is what he's talking about. These wall-hugging vehicles fire off homing missiles that must be shot individually.



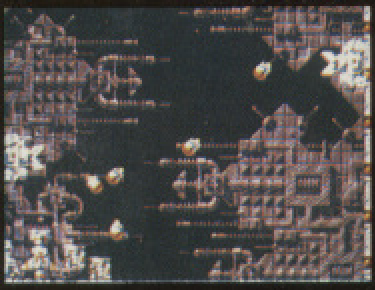
Certain sections of the level are blocked off by security laser beams like this one, but they're really no trouble. Just knock out either of the two cannons to break the circuit and shut it down.



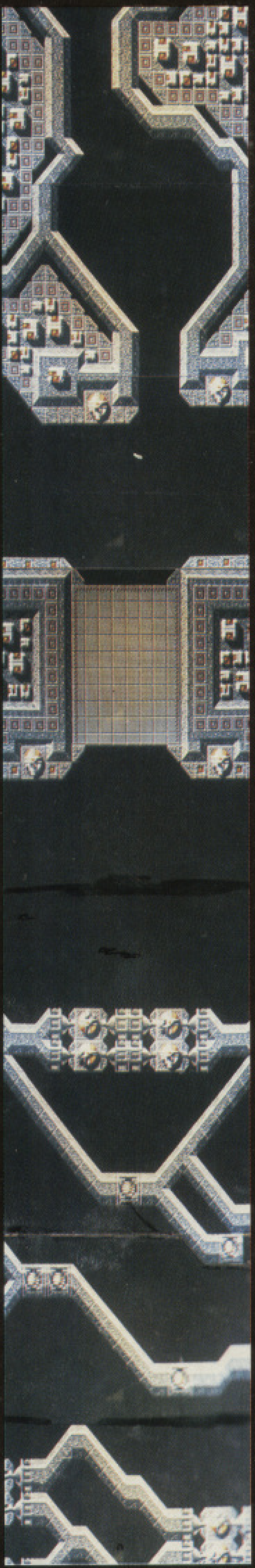


These Spherical aliens appear on-screen together, but fan out as they move downwards. Don't try to take them head on – hide in the relative safety of the position show. Better a live coward than a dead hero.

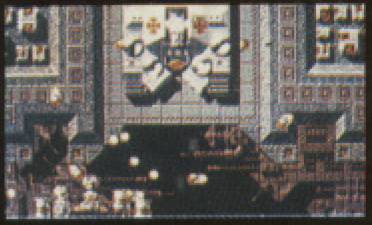
This entrance is protected by a laser door, but you shouldn't go through straight away. Wait here (use reverse scroll to stop yourself from flying into the barrier) and knock out this wave of spinning tops before progressing.



Top counter this wave, sit here and open up with all weapons on the left-hand side (the ones on the right don't fire as they are pushed into the wall). This should clear a safe path through.

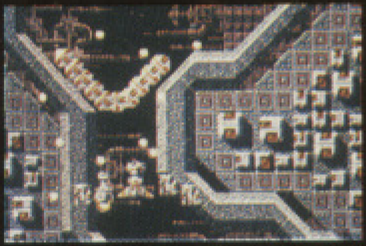


This is it. The final guardian. Three screens in length, this monster spaceship is armed to the teeth. Approaching from the rear, you fly up the side of the ship, over the top an back down to the bottom, knocking out all the moving parts as you go. Oh, and along the way you are tracked by constantly-firing gun turrets and pursued by homing drones. But you can handle that . . . can't you?

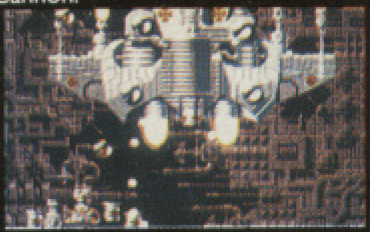


IN THE SHOP

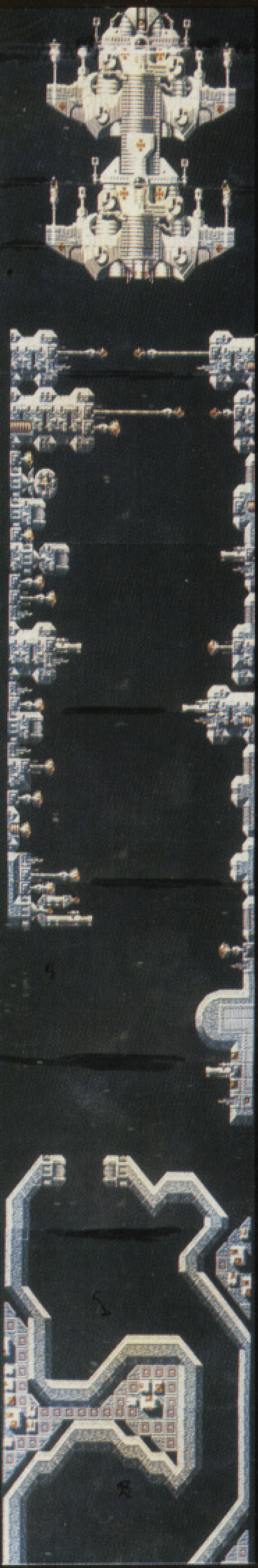
This is it! Your last chance to stock up for the final assault on the Xenites. Subsequently everything has been marked down to half price. The things to buy are an Extra Life, Protection (important), Power-Up, and Laser and/or Cannon. Spend EVERYTHING as after this point RealCash has no value.

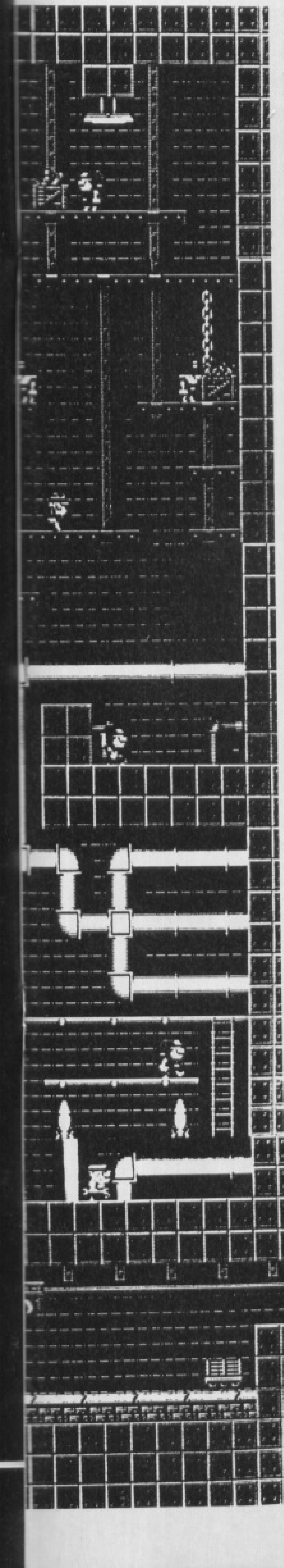


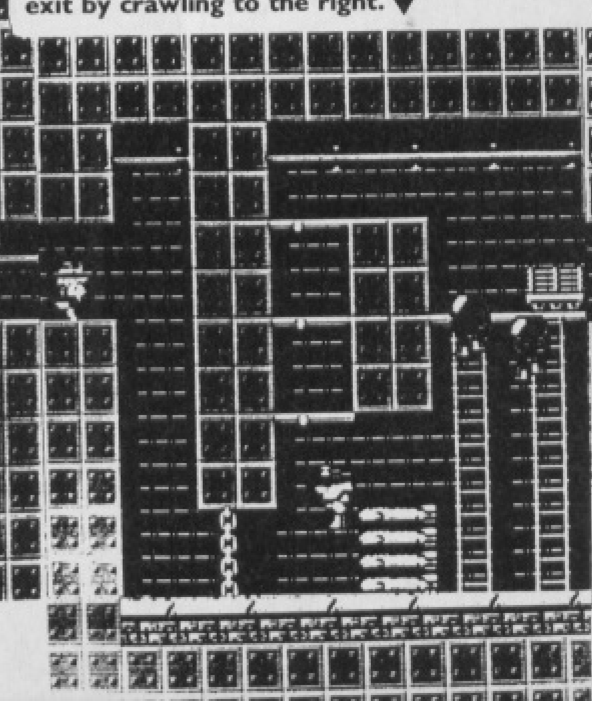
This heavy-duty Tank guards the final part of the game, and is protected by four small side-mounted gun turrets which track you and fire in your direction, plus a huge central laser cannon that (fortunately) only fires forward. Using Laser or Cannon, pick off the small turrets one at a time before going for the central cannon. Use the red beacon to aim at, but don't fire at it with Double Shot (this puts you directly in the cannon's firing line). Instead move slightly to the left or right and use Laser or Cannon.

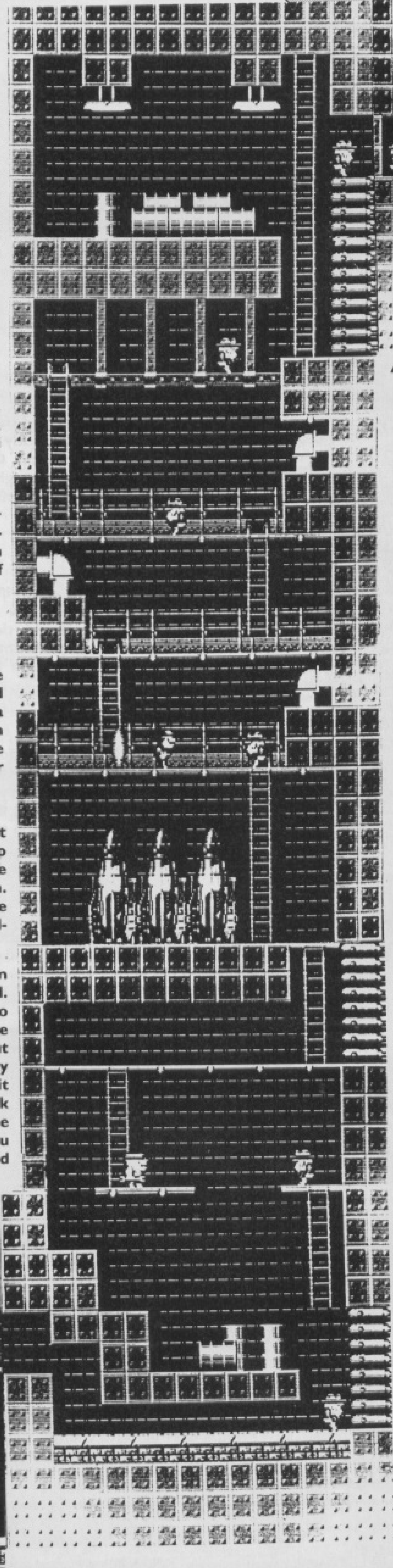


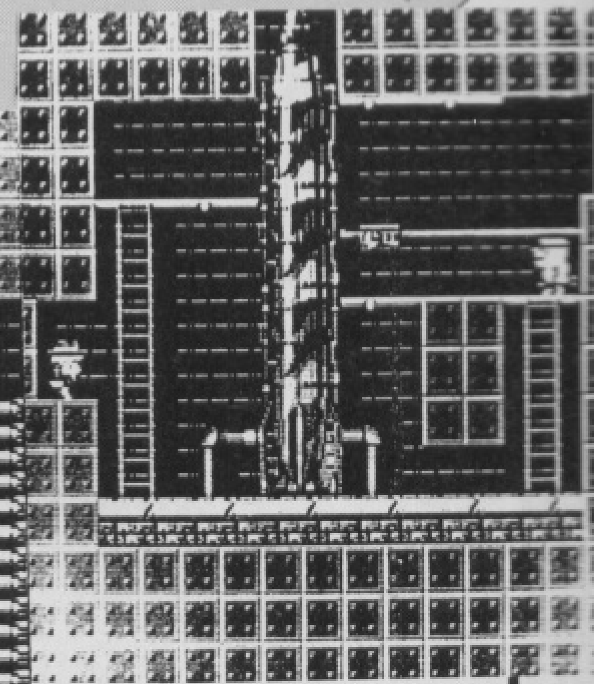
At this point the background is split into large octagonal chambers, protected by metallic snakes patrolling the perimeter. It's vital that you bump these off quickly, or at least get out of the narrow passageway and into the chamber as soon as you can. The snakes go right round the octagon twice, and then fly down the passageway towards you.











Climb the ladder to your left, run along the small corridor to the right and climb the right-hand ladder, beside the missile wall. Step off to the left in line with the floor with the oil drums on. Crawl to the left – a sound will tell you that you have started the bonus points timer for this tower. Go back to the right and exit the tower as fast as possible to gain bonus time points.

Shoot the guard and collect the dynamite. Walk along the top girder and fall down, timing it so you fall between the two Nazi guards.

Climb the ladder beside the enemy mechanic and time it to get off so that you can shoot him as soon as you step off the head of the ladder.

Fall off the second girder adn down onto the steel pipe. Immediately jump right and onto the head of the ladder. Climb down for a very short way on the far right-hand side, then push slightly to the right to fall down the length of the ladder. Shoot the enemy officer as soon as you land.

Climb to the top of this ladder, and wait while the missiles fly over your head. Keep waiting until an enemy guard falls down the screen to your right and into the missile's path. Get up off the ladder (time it to avoid the missiles) and crawl to your right before ascending the right-hand ladder.

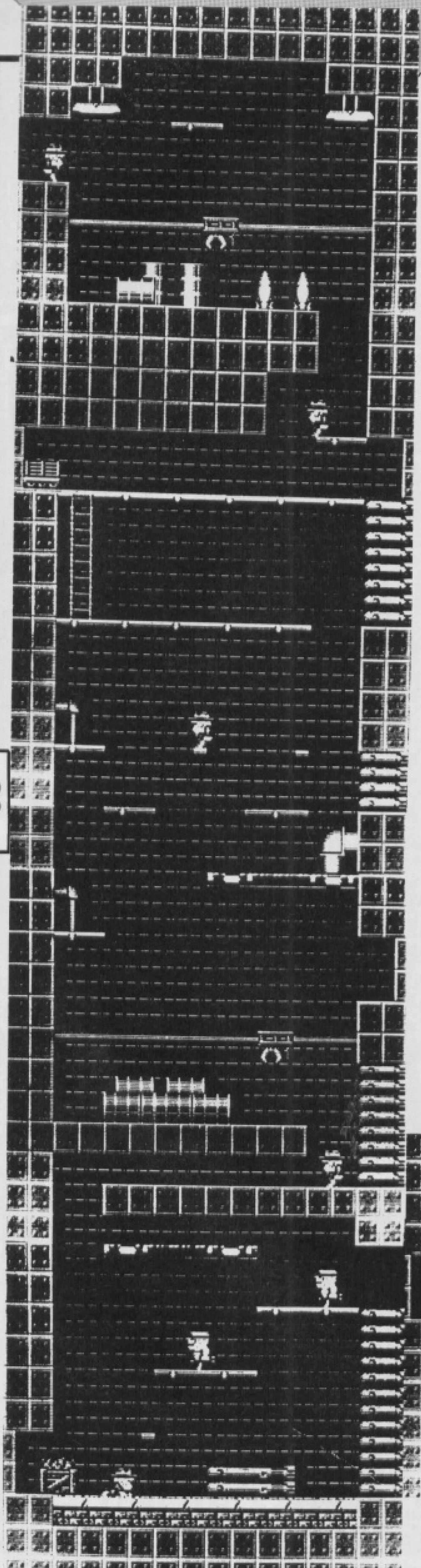
Fall straight down as you enter this room adn shoot the enemy officer when you land. Stand behind the stacked missiles until the two remaining officers are the other side of the missile stack. Jump onto the stack and hold out your stick to stop them as they climb up. Lay some dynamite and step off to teh left as it explodes. With both Nazis dead, jump back onto the stack and up to the left. Keep to the left-hand side of the three platforms as you jump to the top. Jump onto the trolley cart and exit by crawling to the right.

Immediately shoot the guard that climbs down the ladder in front of you. Climb this left-hand ladder to the top, making sure that the mechanic to your right has fallen down.

Climb this next ladder to the top and kill the enemy that eventually drops down. Jump up onto the next walkway from the metal block on your right. Collect the mini-missile for 500 points.

Climb up this ladder, shoot the mechanic on the left-hand platform and make the long jump to the left.

Duck, then crawl across the floor to avoid the flying missiles. Jump up and to the left onto the floor with the oil drums on it, then run to the left, turn, and fire when the mechanic falls onto the oil drums.



◀

Step straight onto the top of the gantry crane. Keep running as it moves to the right, and leap off towards the right as it turns back. Fall down onto the platform above the trolley cart.

◀

Drop down and run behind the trolley cart to the left, climbing quickly onto the left ladder before it turns back. Climb down, avoiding the missiles from the right and kill the guard when you reach the bottom.

◀

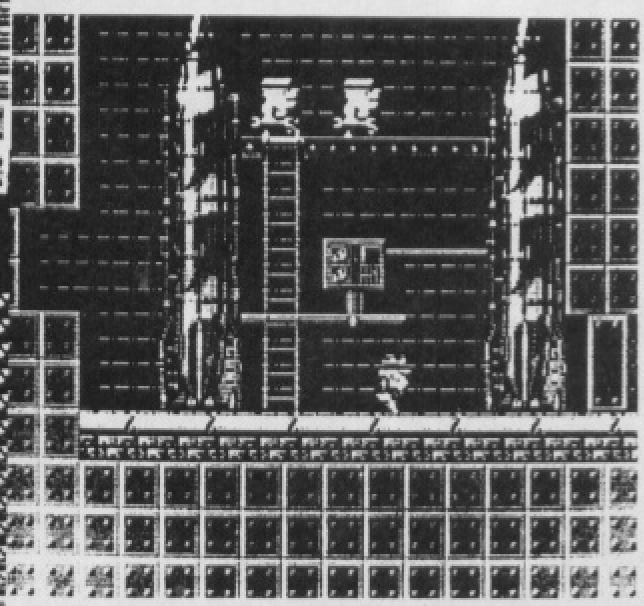
Step off this platform and drift left to land on the tiny platform below you. Make a long jump onto the second tiny platform, followed by another – but this time land on the lower left-hand platform – not the one with the dangerous pipe on it.

◀

Fall from the left-hand platform onto the VERY EDGE of the platform with the pipe. Step off and drift to the left, so you land on top of the gantry crane. Run along the crane and fall down the gap alongside the missile rack.

The final screen. Stand in front of the control panel in the centre, lay some dynamite and step off to the right. Duck down next to the base of the right-hand rocket as the control room blows, and exit to the tower as soon as it's safe.

▼



Crawl through the tunnel, fall straight down and DUCK as you land. Collect the dynamite, and jump onto the tiny platform (avoiding the missiles from the right). Kill the two mechanics and exit.

DRAGON'S LAIR

(Entertainment International/Readysoft)

On the very first section, wait for Dirk to start walking across the drawbridge. Now press the following keys simultaneously:
ESC L N R 7 ?
The screen flashes to indicate the cheat mode is active, and Dirk will complete the entire game unaided!

ROBOCOP

Ocean

This Amiga cheat code comes sourtesy of programmer Peter Johnson. Pause the game during play and type in BEST KEPT SECRET (including spaces) and press RETURN to disengage the pause and activate the cheat mode. Now Robo is free to administer justice without fear of losing any energy!

VIGILANTE

US Gold

Amiga only. Enter GREEN CRYSTAL (as in Emerald, the name of the programming team!) in the high score table to engage the cheat móde. During play F8 skips levels while F1 adds extra lives.

CONTINENTAL CIRCUS

Virgin

Vital seconds are trimmed from your qualifying time thanks to this The Sales Curve's Dan Marchant. For a fast grid start (0-100kmh in under a second) follow this procedure:

● When the FIRST RED light comes on, push and hold the joystick UP.
● When the SECOND RED light comes on, RELEASE the joystick.
● And when the GREEN light flashes, push UP again.

The faster your reaction time, the quicker you accelerate.

SHOPPING MAUL

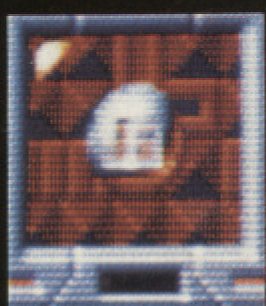


Many of the weapons in Crispin & Colin's Cut-Price Arms Emporium aren't fully explained in the manual or the game, so here's a complete run-down.

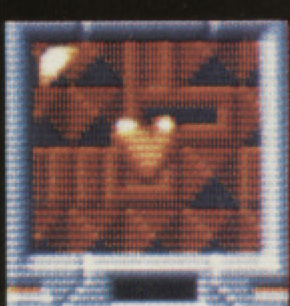
ADVICE
The brother's pearls of wisdom are available for a measly 200 credits a time. Unfortunately the advice is never really that useful, and nearly always cryptic (eg: 'Figure Of Eight' refers to the attack pattern of Level Three's Crab). Save your hard-earned for something a bit more useful.



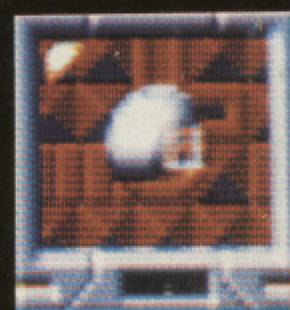
SPEED-UP
You should never buy one of these. Two are released at the very beginning of the game, which is all you need. Any more only make the Megablaster over-responsive.



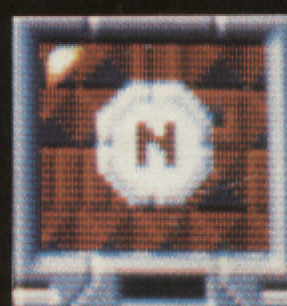
POWER REFILL (SMALL)
Restores your energy to either half-power or full, depending on its current state.



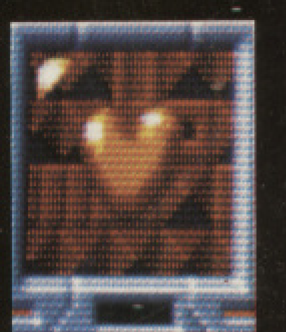
AUTOFIRE
What a con! Yes, it allows you to fire without having to hammer the fire button, but the fire rate is so slow it's hardly worth having. An autofire joystick is a much smarter investment (although Bros condemn the use of the things, and claim to have developed a routine that prevents the use of autofire in future games).



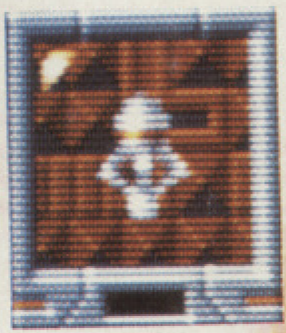
SUPER NASHWAN POWER
Strictly for beginners only, this awards a full complement of weaponry for 10 seconds. Hardly worth considering, as the first 10 seconds after exiting the shop are pretty much trouble-free!



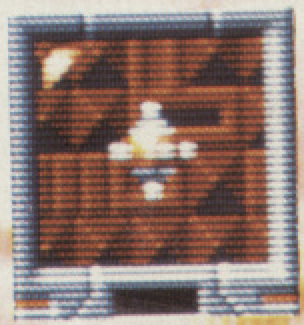
POWER REFILL (LARGE)
Restores your energy to full-power, regardless of its current state.



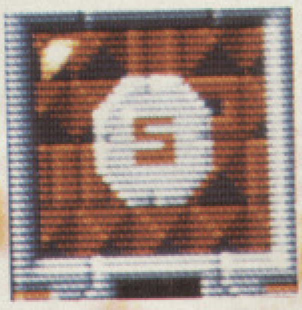
REAR SHOT
Fire to the rear whenever the front laser is fired, and is powered up in the same way as the rest of the weaponry.



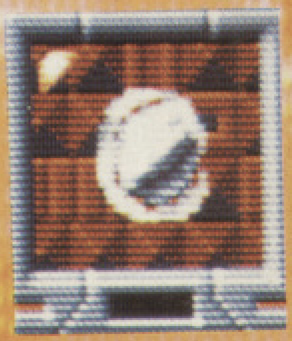
MINE (SMALL)
These work on a preset timer, exploding a few seconds after they are laid. Not too hot for general play, but a real boon for tackling guardians, as they can be laid directly over the vulnerable spots.



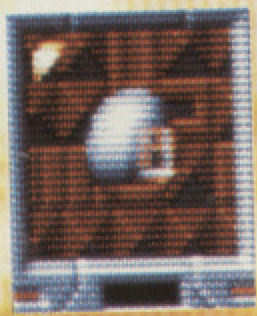
SIDE SHOT
Fires to both left and right sides in time with the front laser. Unfortunately this can't be fitted at the same time as the Rear Shot.



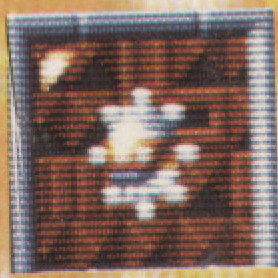
ELECTROBALL
This is best used as bottom protection, as its default position is directly behind the Megablaster. This means that anything that comes from behind is likely to get clobbered before it reaches your ship. It's also quite handy when it comes to fighting guardians, as you can steer the ball into any weak spots.



POWER-UP
Most weapons are made more powerful and effective by adding this little beauty, but it only charges one weapon at a time. First, whatever weapon is fitted on the front is charged. A second Power-Up changes whatever is fitted to the right wing (a Laser or Cannon) followed by the rear (Rear Shot or the Drone) and then Lasers and Cannons fitted to the left wing.



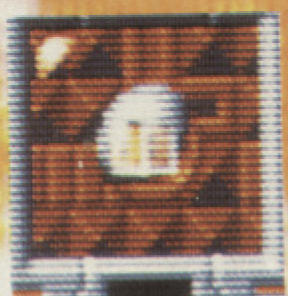
MINE (LARGE)
Acts in exactly the same way as the Small Mine but is twice as powerful, with a larger destructive range.



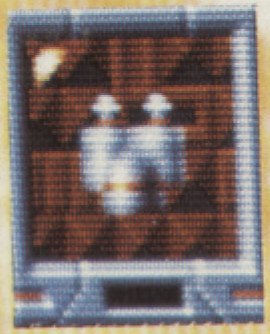
DOUBLE SHOT
Fits onto the nose and splits the front-mounted laser into two, doubling forward firepower.



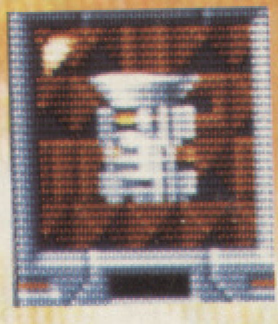
DIVE
Hitting the Space Bar sends the ship down into the third layer of parallax for as long as ten seconds at a time. Can be used three times and comes in useful for dodging below a particularly nasty alien wave etc. But beware – activate it while over a section of the main background and you crash on the way up.



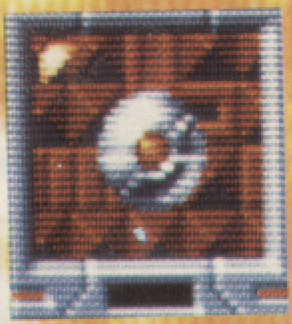
MISSILE LAUNCHER
An upmarket version of the Double Shot, firing devastating pairs of missiles instead of laser bolts.



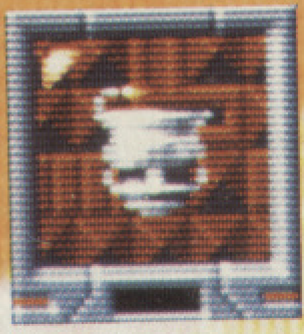
LASER
Top of the range stuff. Its full title is the Macro Laser, and fires toothpaste-like beams of plasma. Initially pretty weedy, but a couple of Power-Ups transform it into state-of-the-art killing technology.



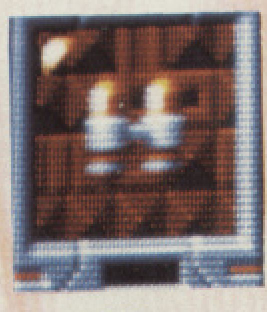
DRONE
Sits behind the Megablaster and fires in conjunction with the main laser. At first it fires in just four directions, but as it is powered up, it fires in eight, and finally 16 directions.



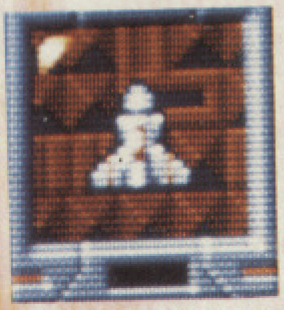
FLAMER
Not as devastating as its name, icon or hefty price tag would imply. Replacing your front laser, this fires a relatively weedy jet of fire. Stick with the Double Shot or Missile Launcher.



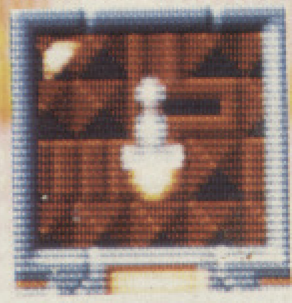
HOMING MISSILES
Fit onto the front of the ship, and when fired lock onto the nearest alien target. Slow but effective.



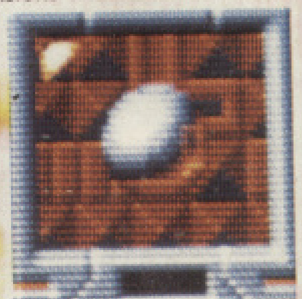
EXTRA LIFE
Pretty obvious really.



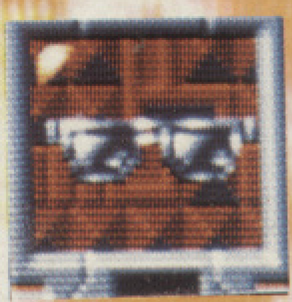
BOMB
Flies up the screen and explodes, taking everything in range with it.



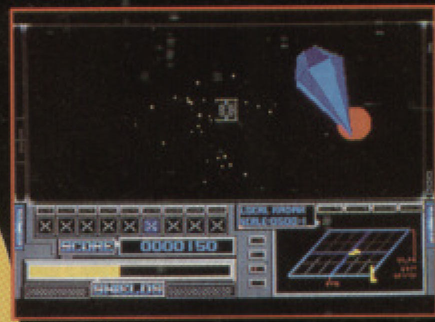
PROTECTION
Armour for the ship that reduces the amount of damage sustained by collisions with aliens and laser fire.



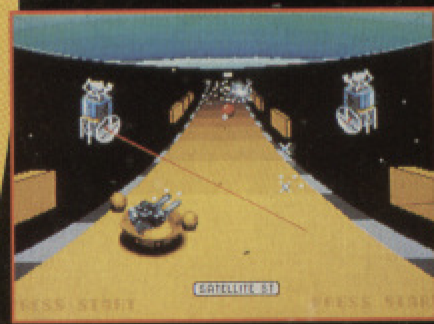
BITMAP SHADES
This one only lasts for ten second, but it's fun while it lasts. Equips you with a pair of sunglasses with a practical use. Everythign that comes in range of the ship while the Shades are fitted is killed by 'coolness'.



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WORLD DARTS	IBM

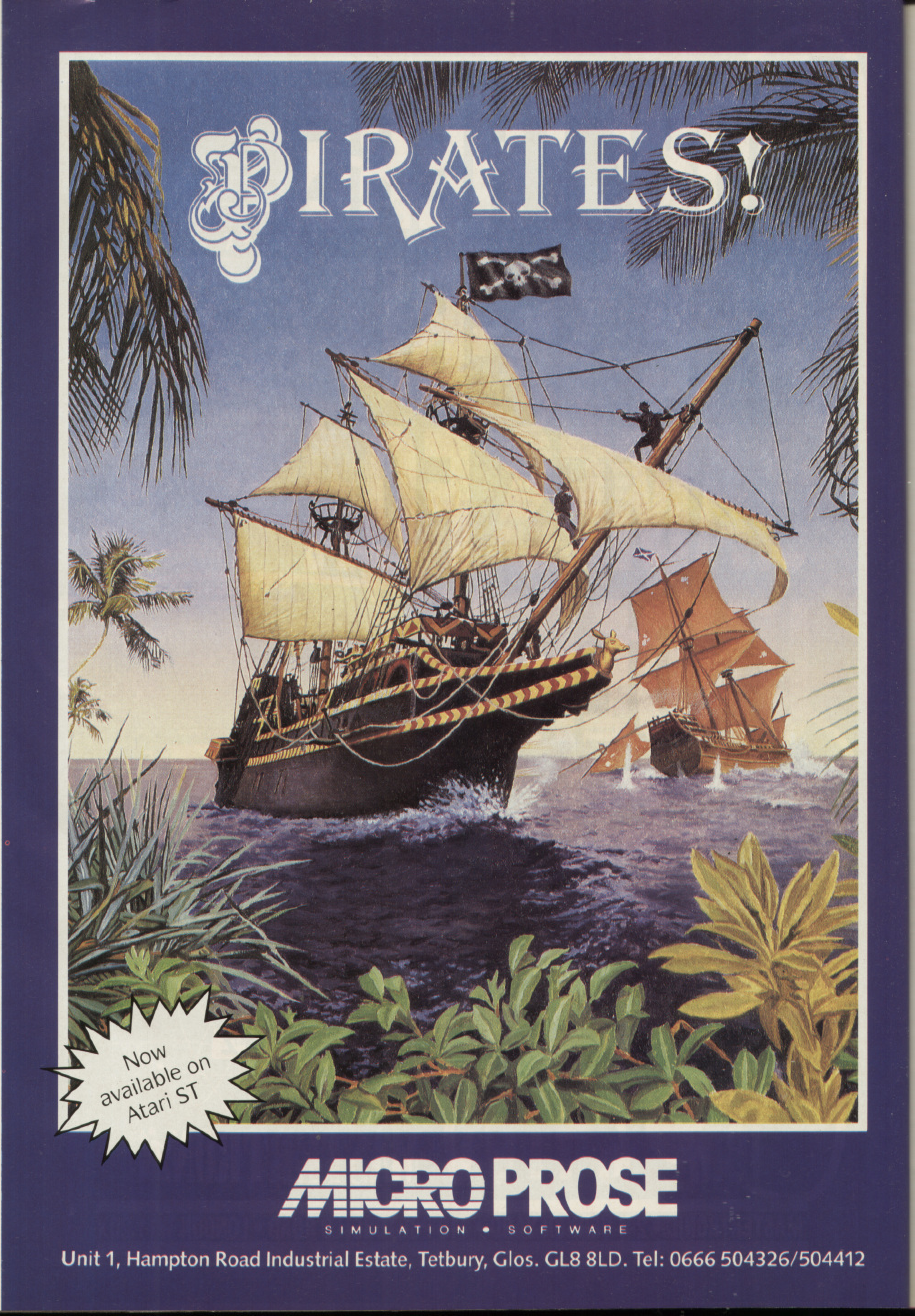
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TIPS

INDIANA JONES AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE

US Gold

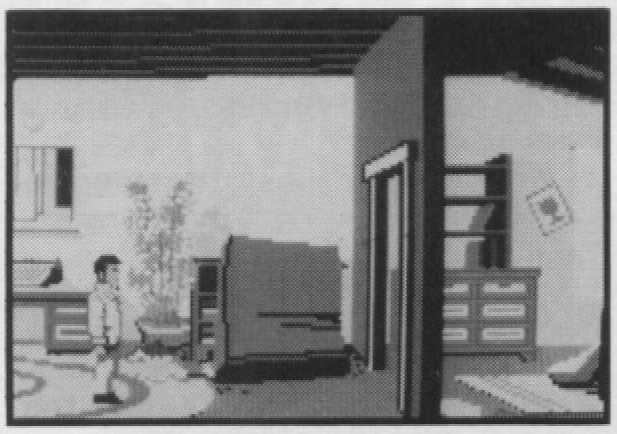
The One's resident Saturday morning hero Paul Presley has already made his way well into Lucasfilm's adventure – and thanks to his help now you can too.



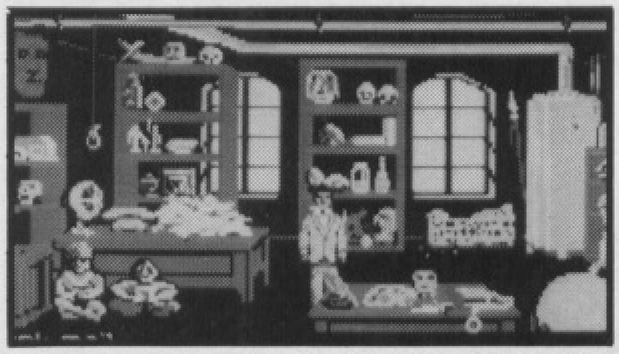
▲ The first thing for Indy to do is go and have a chat with Marcus – he's found in the main hall of the college over at the trophy cabinet. It's not necessary to talk to him, but it's useful for the first-time adventurer to extract information and practice talking skills in the process. Take an inquisitive stance – always ask questions that beg an answer as there's almost always more information to be prized out of people, much of which comes in handy latter on.

▼ Try to enter your office and you'll find a tidal wave of students waiting for you to sign your form. There IS a way of getting them to let you into your office – be persistent, and keep repeating the same phrase as eventually they give up and let you in.

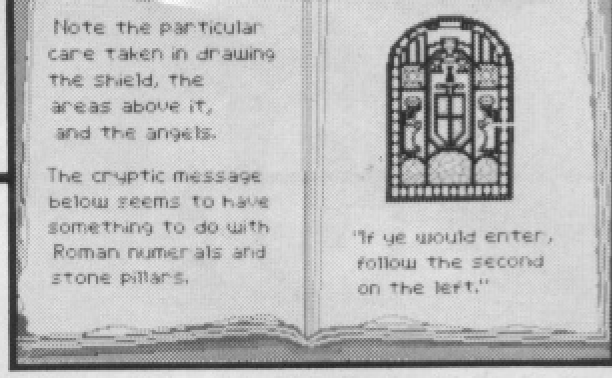




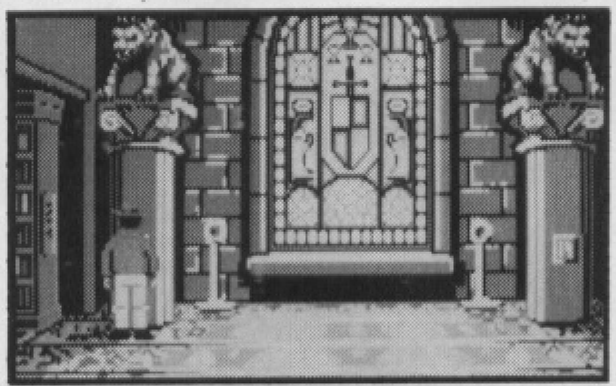
▲ Pay a visit to your father's house next. No matter how fast you get there you will find the Nazis arrived first, and made a heck of a mess in the process. What could they have been looking for? Examine the bookcase to the right to reveal a seemingly worthless object take it back to the office and subject it to a simple scientific test to find a key. This comes in handy at Dad's house to open a bureau which contains . . .



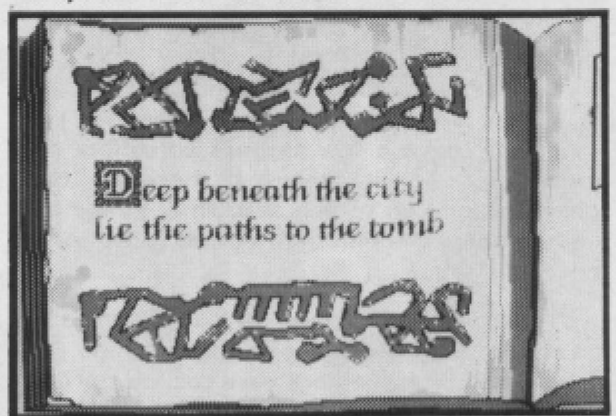
▲ Once inside your office you need to find your father's Grail Diary – it's the single most important object in the entire game. Initially it can't be seen, but all is revealed once you give the office a tidy-up. When you've got the diary, exit via the window – the students block the doorway.



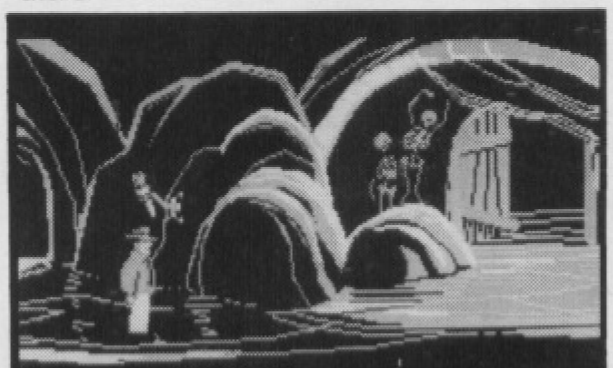
▲ Now it's off to Venice to find out the location of the second Grail Knight. The library should be first on your list of places to visit, where the Grail Diary comes into play. Open it up to get a description of a stained glass window – then find the window that fits the description.



▲ Anyone who's seen the film will know exactly what to do once the correct window is found. Take the cordon barrier AND the cordon, and use the barrier to break a hole through the correct section of the floor (look at the Grail Diary again to find out where it is). From now on things can only go down . . .



▲ The catacombs – since only a small part of the maze is visible at a time, it's extremely difficult to map it (althoguh a map is found in one of the books in the library), so trial and error is the best method. Once you get used to the layout you should be able to find your way around no trouble – a time saving trick is to place and click the pointer on Indy's destination, as more often than not he goes straight there.



▲ The catacombs feature three levels, all of which must be visited. Start at the top and work your way down level by level, solving puzzles as you go. The first puzzle encountered is how to get to the second level – there's no visible exit. Try pulling the torch that hangs from the wall – at first it's a bit stiff, and won't move until you loosen it with water. But where do you get the water from? And what do you carry it in? Tune in next month for another exciting episode . . .

DYNAMITE DUX

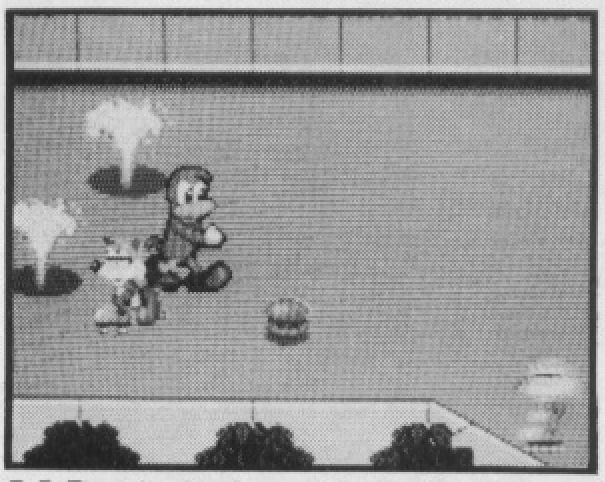
Activision

Your caring, sharing programming team Core Design has the following to offer to those suffering at the hands of its first coi-op conversion . . .

IN GENERAL

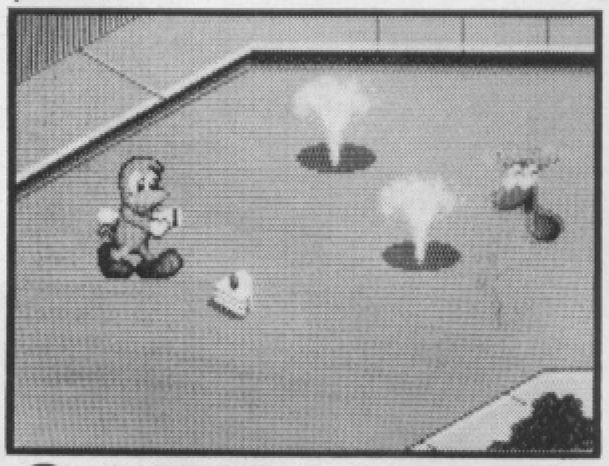
● Take your time walking from left to right. If you keep walking, more and more enemies appear on screen. It's best to trigger a few enemies and kill them before walking further on. Progress using this method.

● The treasure chests are always worth investigating. They award a random points bonus that can be 10, 1000, 5000 or 10000. Score may not be as important to some people as progress, but remember that the more points you get, the sooner you get an extra life.

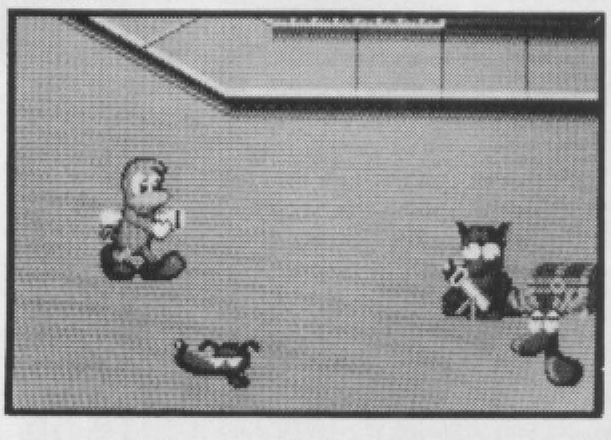


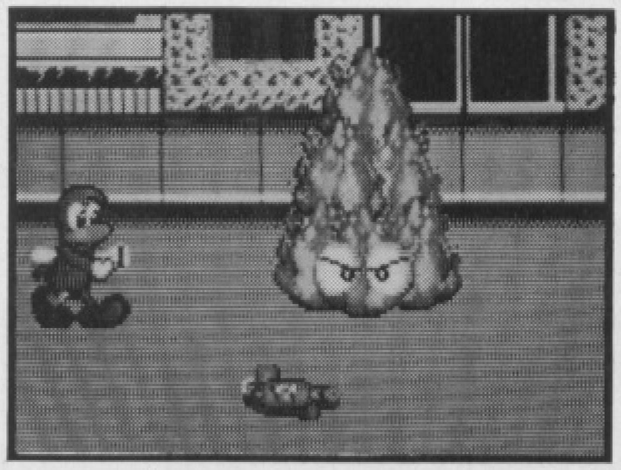
▲ **When food is dropped by dead enemy, you only have a few seconds to collect the grub before it disappears. If there are two pieces of food on screen at a time, go for the largest one – the one that awards most bonus energy.**

▼ **Choose your weapons carefully – whereas some, like the bazooka and machine gun are devastating, the bomb are rock are pretty feeble, so much so that it's often better to use your fists.**

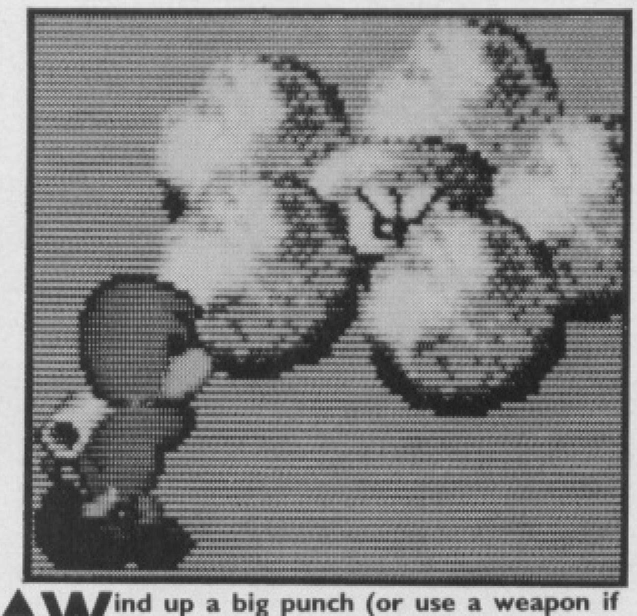


▼ **On the first level, stay on the pavement as much as possible. The enemies can't reach you here, although their bullets can, so beware.**



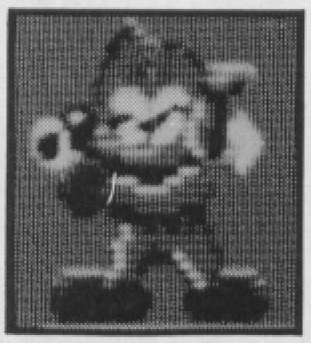


▲ **The Fire Monster appears halfway through the first level and can only be killed with the water pistol – fortunately two of them are left for you just before he appears. Find a safe spot between his lines of fire, then get in close and squirt away!**

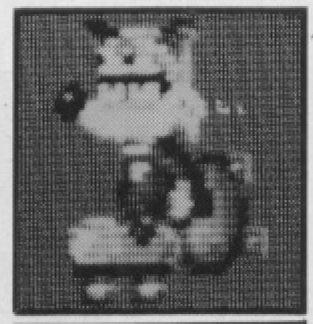


▲ **Wind up a big punch (or use a weapon if you have one) and fire when he's in your sights. From here you're completely sage – even when the rocks spin out at you.**

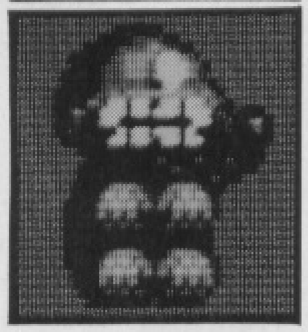
The Army Mice fire homing missiles. Jump towards them and you should avoid most of their missiles – kill the rodents as soon as you are near enough. Alternatively, wind up your punch and destroy the missiles as they come towards you.



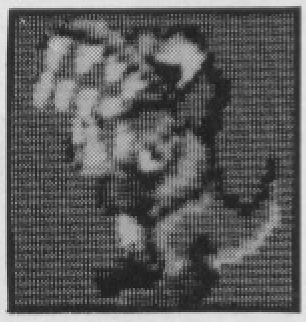
The Roller-Skating Tigers are very elusive, moving towards you in a zig-zag formation, and sometimes back-skating. Kill them with multiple punches and if possible stay on the pavement (see IN GENERAL).



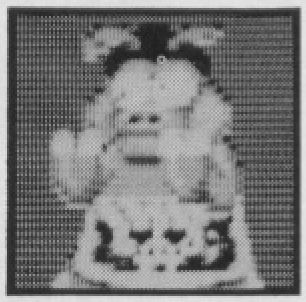
Burrowing up from underground, the Moles are tough to avoid. The best way to kill them is to stay still, and when a mole hill appears, start punching.



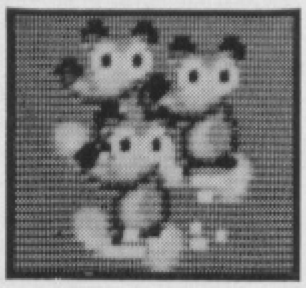
The Crocodiles fire ROARS at you when they get within a certain range. A long range weapon is best for these, especially the bomb. Throw one into a pack of them to kill them all in one go.



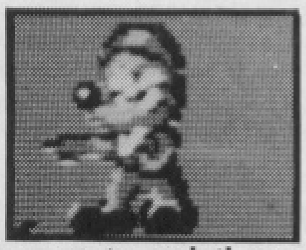
Sumo Pigs attack in large numbers, walking slowly then kicking as they come towards you. They take two nits to kill, which means it takes a log of ammo to top them. Use bombs if you can as they will kill several Pigs at a time. Alternatively, use a big punch.



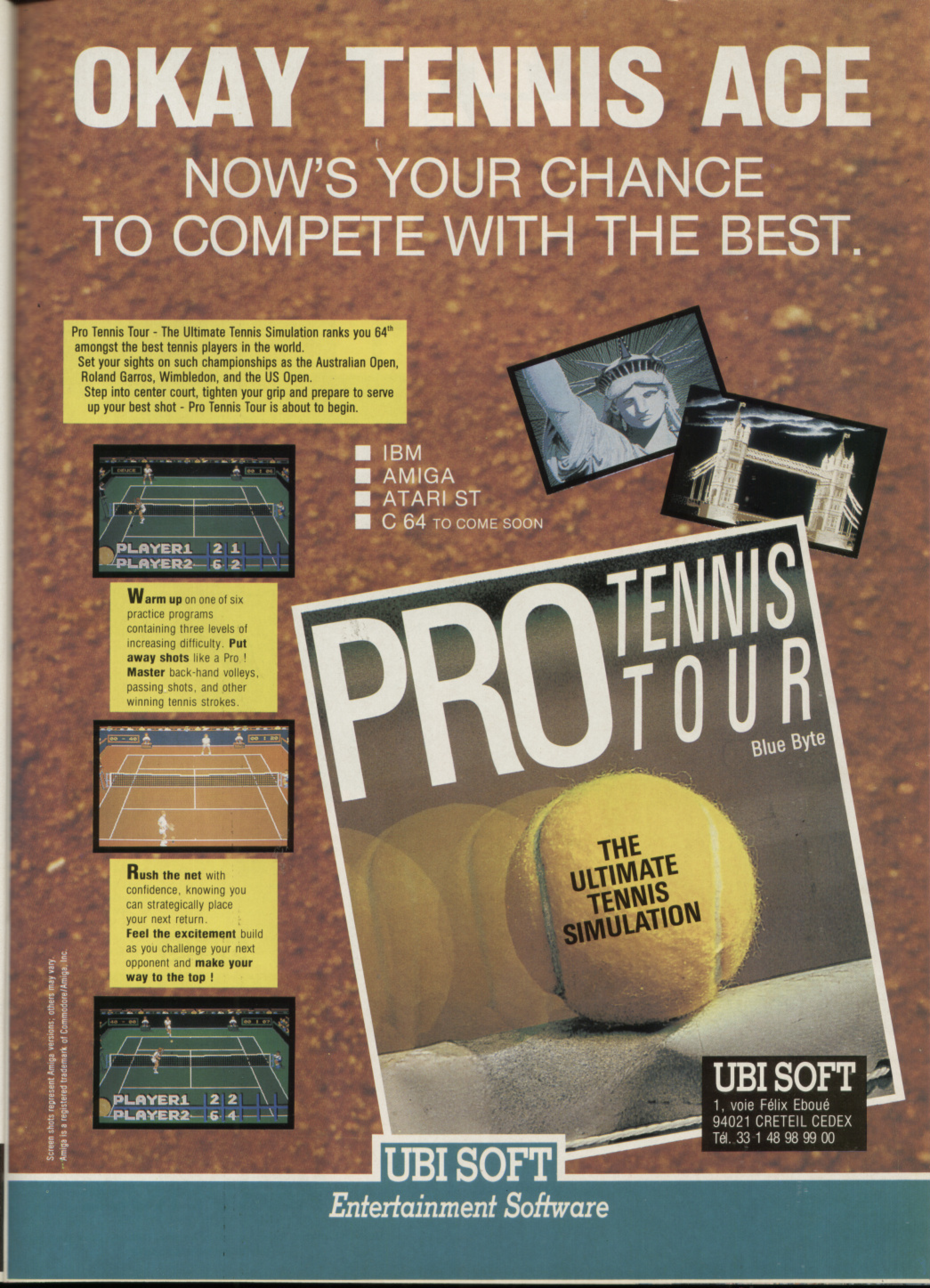
The Mice come at you in large packs. They are hard to hit, so it's best just to jump over them.



Ninja Mice appear in a puff of smoke before firing shurikens at you. They are tough to kill if you haven't got a weapon (in which case, move towards them – avoiding the shurikens – and then punch them to death). If you're armed, wait for the puff of smoke to appear before you start firing.



TIPS



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Tintin On The Moon

Is that faraway orb really made of green cheese? Kati Hamza takes up Infogrames invitation of a trip to the stars with everyone's favourite junior reporter in an attempt to find out.

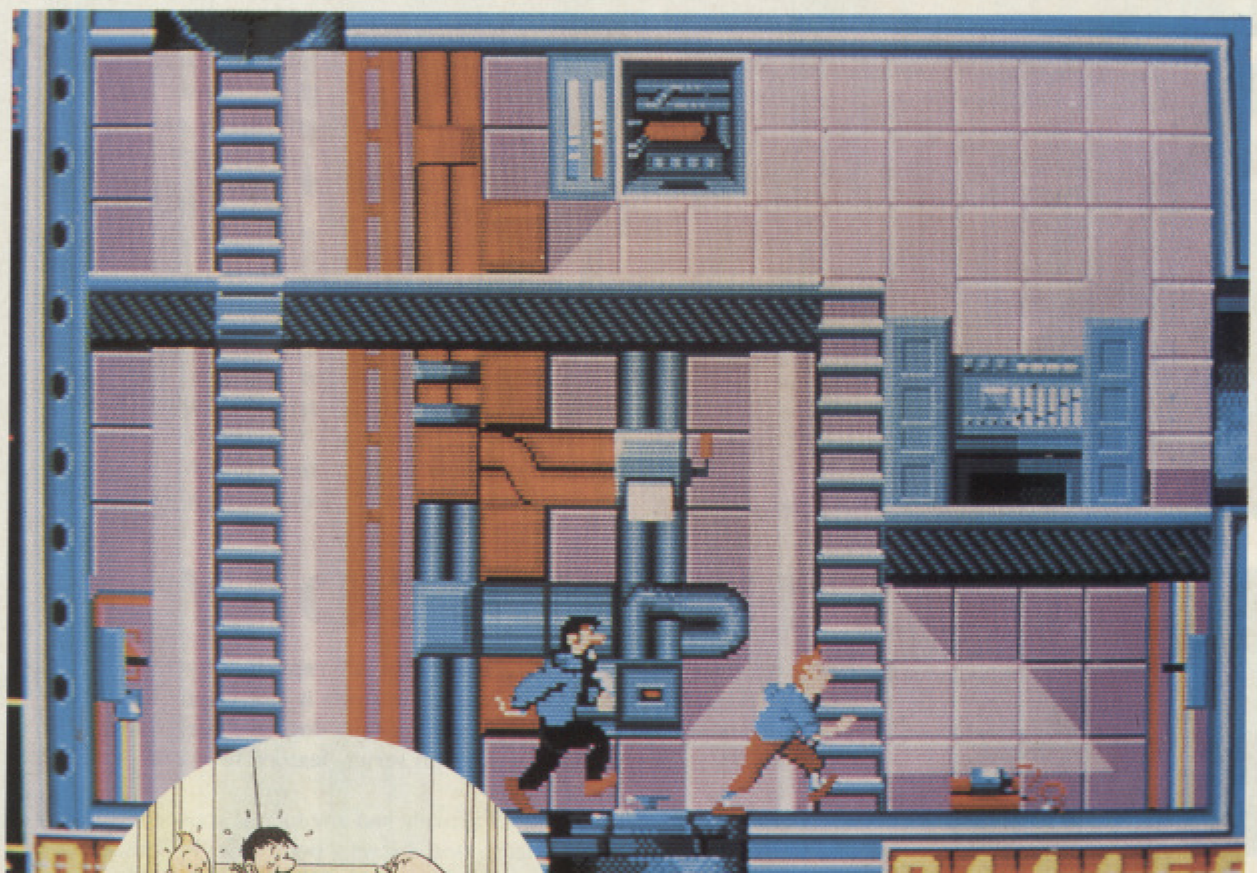
Infogrames' celebration of Belgium's most famous export (after chocolates) centres around the top secret Syldavian moon mission. The four-man, one-dog crew is half-way to the moon when it becomes clear that Colonel Boris has stowed away on board and is trying to sabotage the ship. In a few minutes, the rocket and everyone on it will be blown to smithereens. Unless some smart-ass reporter and his dog manage to save it, that is . . .

Tintin's last glimpse of island earth. The presentation sequences which mark the beginning and end of the game lovingly recreate the atmosphere of the cartoons.



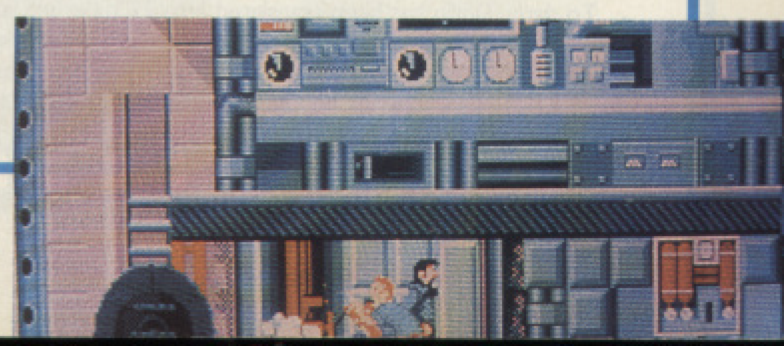
Forget the auto-pilot. The flight to the moon is a rocky five-stage ride which alternates with the ship-board sections. Yellow capsules give a much-needed energy boost (very useful for rocket levels) and you need eight red capsules to make it to the next stage. Watch out for meteorites – just one collision eats away at your energy counters.

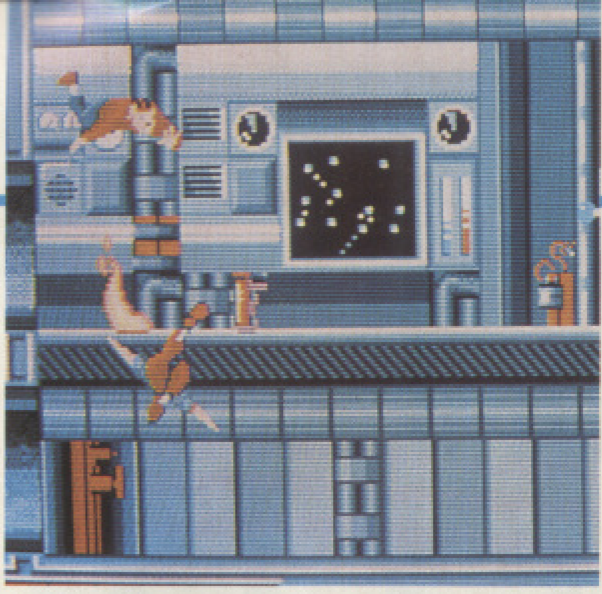






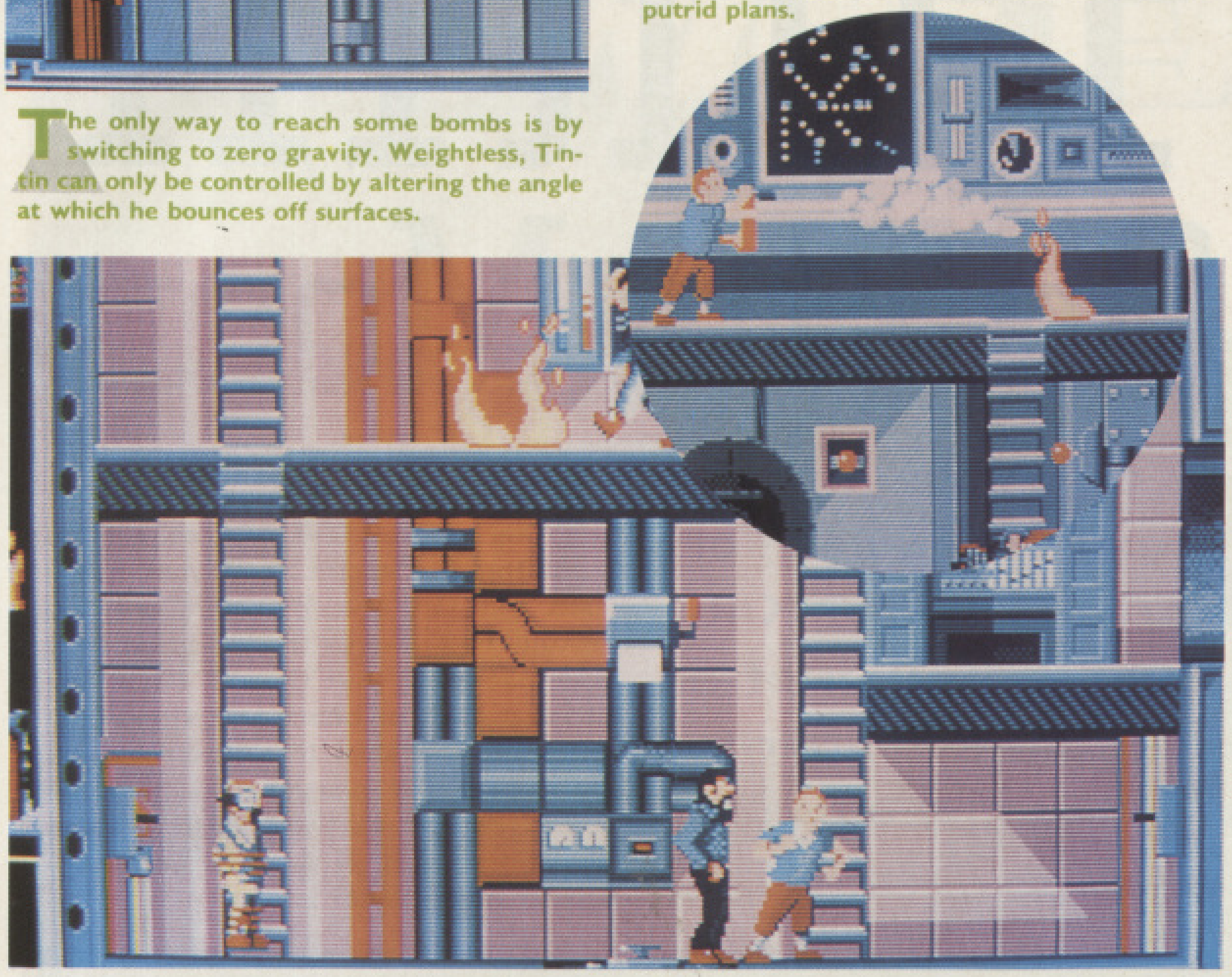
That dastardly bully Boris isn't just ugly – he's also sneaked several bombs past Syldavian security. Tintin has to find and defuse the bombs before they cause massive damage to the rocket's energy supplies.



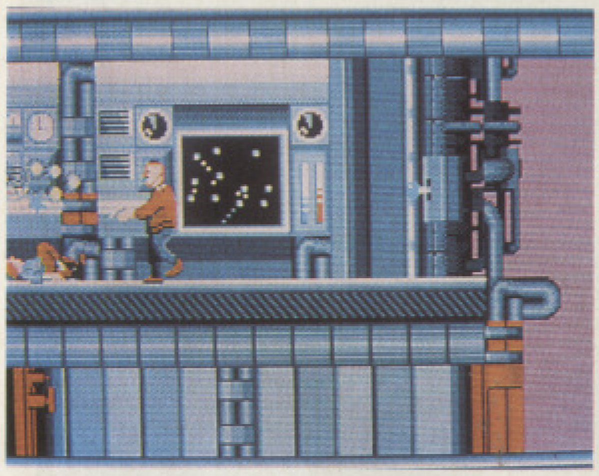


The kamikaze colonel has a knack for fire-starting. A well-directed squirt of Syldavian fire extinguisher usually puts paid to his putrid plans.

The only way to reach some bombs is by switching to zero gravity. Weightless, Tintin can only be controlled by altering the angle at which he bounces off surfaces.



Haddock, Professor Calculus, Snowy and engineer Wolff do their heroic best to stop Boris in his tracks – and usually get tied up in the process. Before he can progress to the next section Tintin has to make sure all the crew are free.



Not only does the crazed colonel have an unlimited supply of bombs, he's also armed with the one gun on board and can only be stunned temporarily. There are two ways to put him out of action: jump him from behind or zap him with the fire extinguishers.

ST

Tintin's slick opening sequence, complete with animated launch, panoramic view of earth, elaborate titles and a peek at mission control creates exactly the right kind of atmosphere. Unfortunately it's an atmosphere that the game doesn't quite match. The alternating space flight and rocket sequences are entertaining enough in the short term but they are quite easy to complete and don't have enough substance to keep you hooked. This comes as something of a let-down when you consider how much material the programmers had to go on. An extra sequence on the moon, in a moon buggy, some more puzzles – maybe even an appearance of the Thomson Twins would have made it a lot more entertaining. On the plus side, TOTM's visually very close to the original books and full of detailed touches: Snowy barks and when Tintin gets hurt he always sees stars. What effects there are work extremely well, the controls are smooth and on-screen presentation throughout is absolutely flawless. It's not that Tintin isn't playable, it's just that you're likely to end up wishing for a tad more in return for your 25 quid.

PRICE	£24.99
RELEASE DATE	November
GRAPHICS	85%
SOUND	63%
PLAYABILITY	67%
VALUE	56%

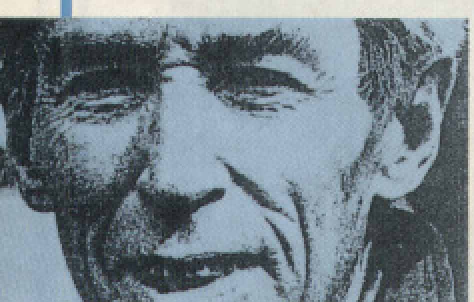
OVERALL 66%

A

Unfortunately, the stereo soundtrack and spot effects don't make Tintin's space frolics any more absorbing. A release date is scheduled for the end of the year, at the same price as the Atari version.

PC

MS-DOSsers are in for a disappointment. Plans for a PC version are non-existent at present, but that's not to say CGA, EGA, Tandy, and possibly VGA owners will miss out. Stay tuned for further details, as and when they happen.



HERGÉ TODAY

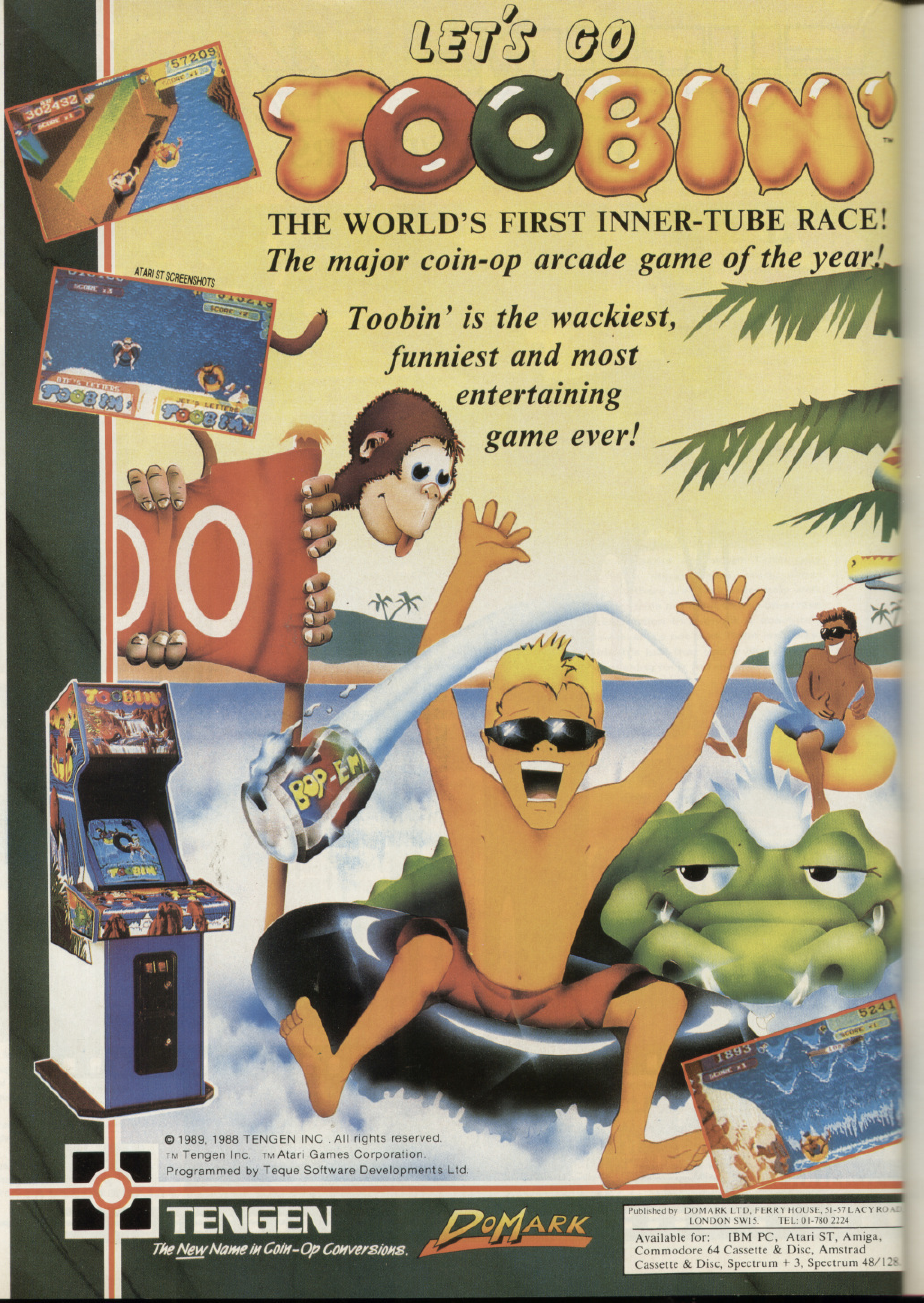
It's 50 years since Tintin, everyone's favourite cub reporter, complete with orange quiff and highly snazz Plus Fours, first made it into print. Since then the exploits of the half-grown hero and his faithful dog have been translated into countless languages, spawned television series, feature films and endless Tintin paraphernalia.

Hergé, the creator of Tintin, never actually had any formal artistic training. He was born as Georges Remi (Hergé was always a pen-name) in Brussels in 1907 and worked for a number of papers as illustrator and cartoonist before Tintin made his debut in 1929 in the paper, Le Petite Vingtieme, in a story about Soviet bolsheviks (revolutionaries). Tintin was actually based on one of Hergé's earlier characters: Totor, the boy scout. Hergé just changed the name, altered his profession, added a quiff and threw in a white fox-terrier companion for good measure.

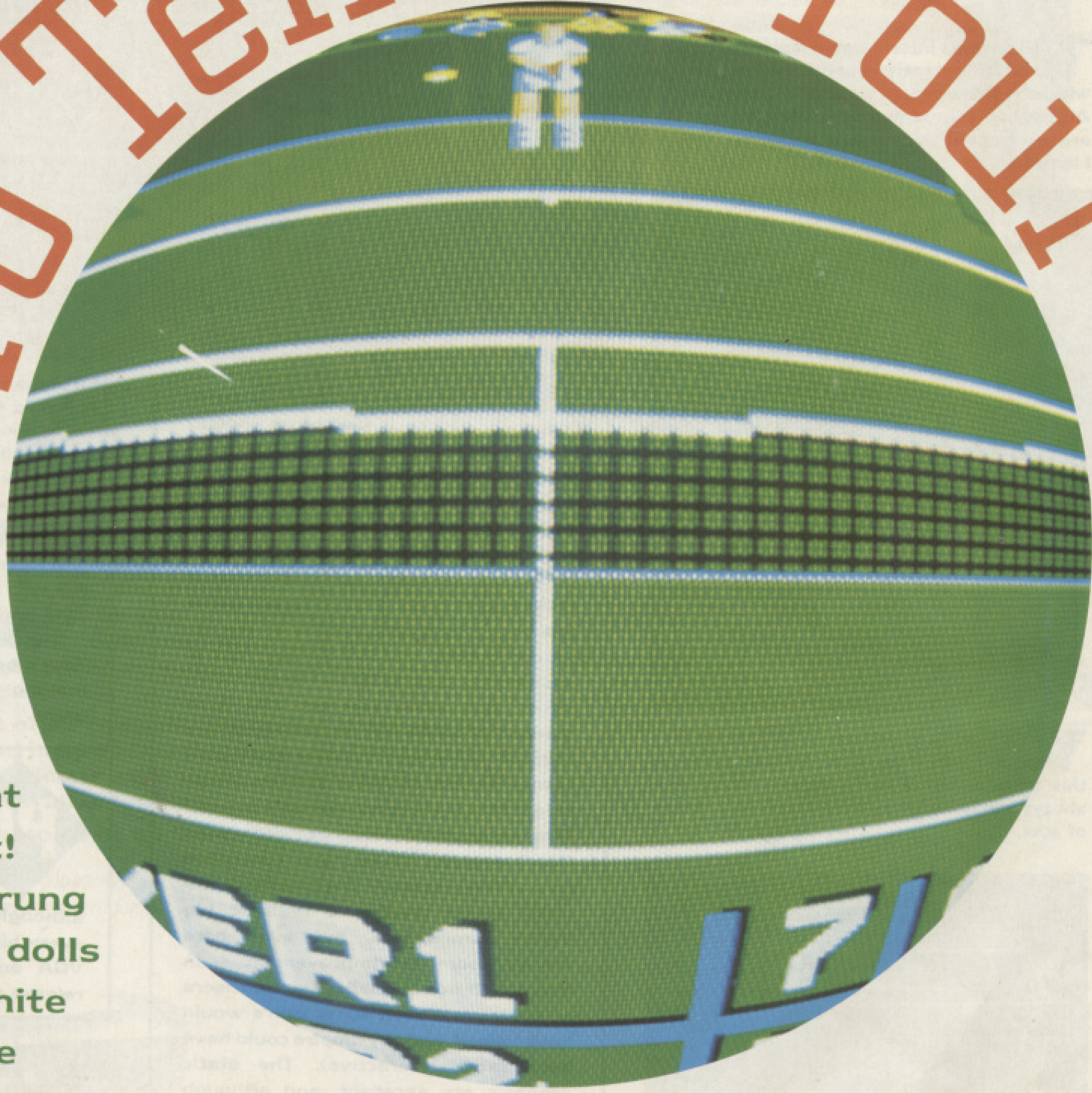
It wasn't until the 1940s that the cartoons first started to appear in colour (with the older black and white versions partially re-worked) and only after the war did they really start to gain the popularity worldwide they'd always had in Belgium.

To date, Tintin has been translated into 21 different languages (he's called anything from Tinni to Tinetaine) and has his own international television series. When Hergé died in 1983 there had already been four Tintin feature films: two using actors and two full-length animated cartoons. But perhaps his greatest accolade came from a politician: Charles de Gaulle once called him his only real international rival.


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Pro Tennis Tour



Cor-t! What a racquet! Highly strung Ciarán Brennan dolls himself up in white and takes to the tramlines in response to UbiSoft's call of 'anyone for tennis?'

Realistic animation and sampled sounds add to the big game atmosphere – but by far the most impressive aspect is the 'learn as you play' control method. A floating cursor directs the service, but once the ball's in play a more original approach is used; a small cross appears roughly where the ball will land, with the direction of your return shot depending on a combination of good positioning and expert timing. It's tricky to get to grips with, but improvements appear quite quickly.

Ever wondered where tennis got its unique scoring system from? Well wonder no more, as the winning total of 60 comes from the sexagesimal system which was widely used in the 14th and 15th centuries.

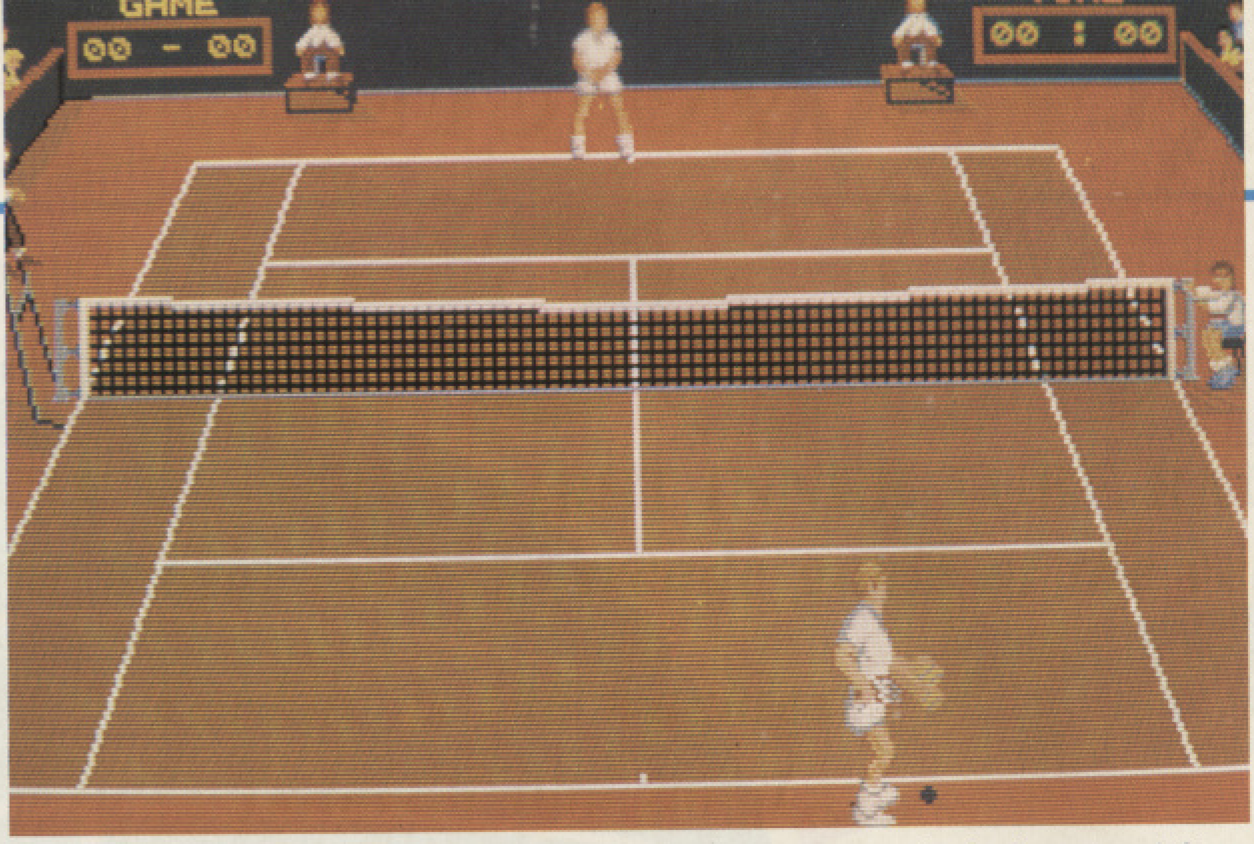
If you thought that the imperial system of weights and measures was the work of some evil genius, imagine a system where 60 is a reference number (60 minutes in an hour, 60 seconds in a minute etc). But in a strange way it makes sense, as the tennis scoring system is based on the clock – the first point is 15, the second 30 and so on. Apparently, the third point was changed from 45 to 40 for 'linguistic reasons'.

Deuce was originally 'a deux' in French – signifying that each player needed two points to win – but as for the word 'love' meaning zero . . . that's for you to work out. One theory suggest that once again it's derived from the French 'l'oeuf' (presumably because 0 is similar in shape to an egg!), while another faction thinks it may have something to do with the expression 'for the love of the game!

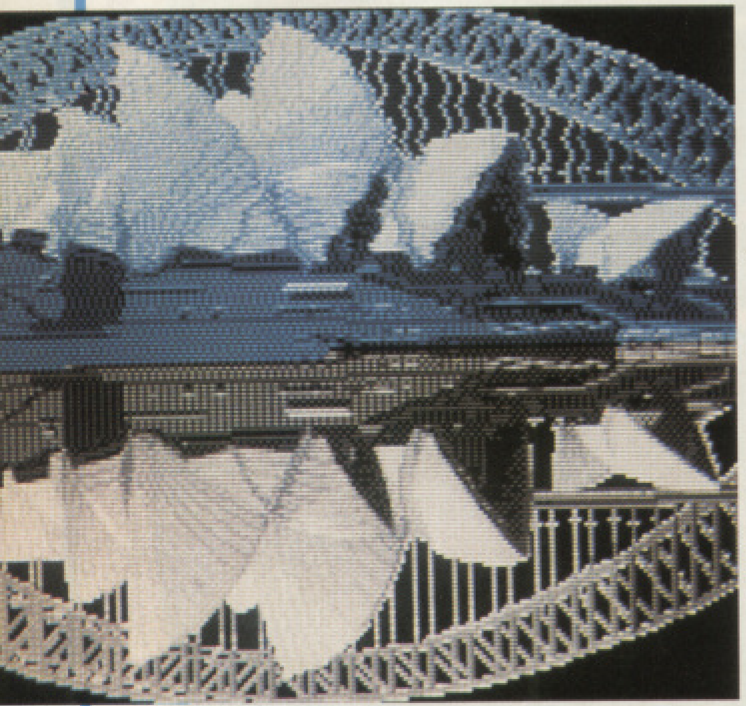
That information – and plenty more besides – is to be found in Pro Tennis Tour's unfeasibly educational manual. All of tennis' rules, shots and strategies are described in detail – and then their on-screen equivalents are explained and analysed.

And this quality and attention to detail is carried over onto the main game display, which comes complete with 'working' umpires (dodgy decisions ahoy!), active scoreboards and players who hop from foot to foot in anticipation of the next service.

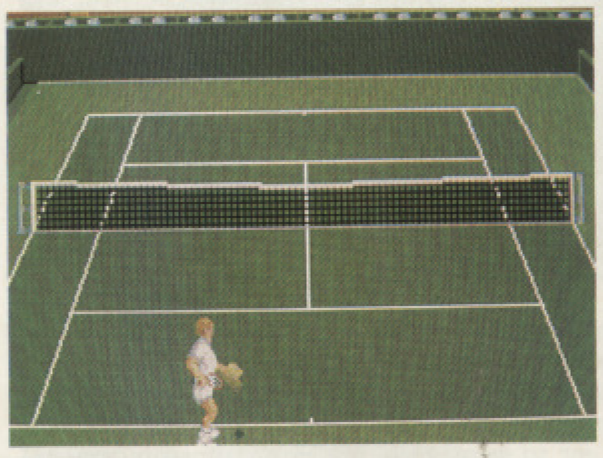
The one-player game is based around an international professional tennis tour, combining three levels of play with opponents of varying ability and four exotic locations: London, Melbourne, Paris and New York.



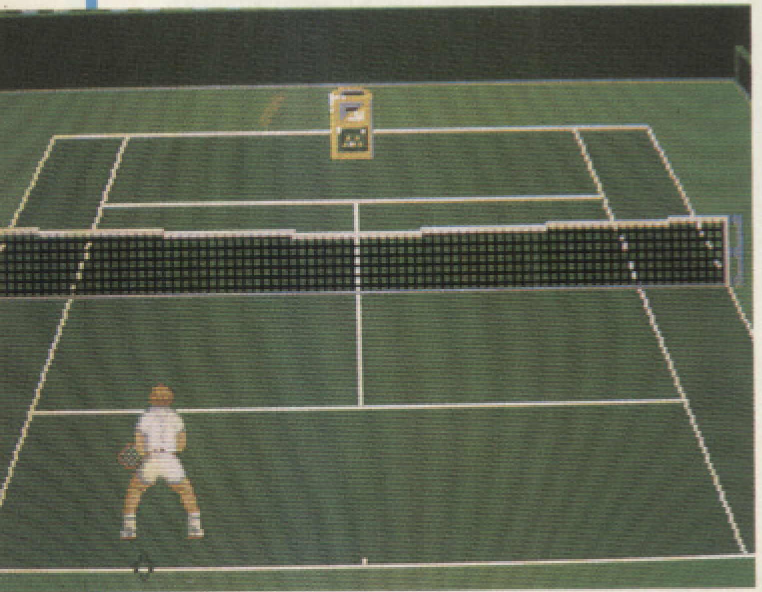
The contest's international flavour is underlined by instantly recognisable landmarks which indicate your location – but if the Autstralian tournament's in Melbourne, why are we treated to this view of Sydney Opera House?



You'd need deep pockets to be able to carry around the amount of balls available in this section, but a little service practice is always handy and may even result in a couple of aces.



Improve your stroke with the help of this handy robot: six settings throw up a variety of simulated lobs, ground strokes and volleys.



ST

From the opening service it looked as though UbiSoft was going to win in straight sets, but major unforced errors began to set in, and although the French competitor did eventually come out on top the result was closer than it should have been. A good tennis game has been a long time coming on the 16-bit computers, and Pro Tennis Tour is agonisingly close to being the definitive effort. But when you get into it, a number of small but important errors become apparent . . . Why can't two human players compete at tournament level? Why is there no women's tennis? Why no doubles – mixed or otherwise (the computer could have controlled two of the players)? The (mostly sampled) sound creates a realistic big match atmosphere, but even here there's room for improvement – in quantity if not in quality (some cheers or applause – even some 'ooh's would have helped, and the umpire could have been more interactive). The static graphics are excellent, and although the animation leaves a little to be desired, the jerkiness is soon forgotten when the adrenaline starts pumping. The strength of the opposition makes Tournament play a little difficult, and a couple of major movement flaws tend to mar the two-player game (some serves seem impossible to return) – but despite this catalogue of small problems, Pro Tennis Tour is an enjoyable and atmospheric sports simulation and the best tennis game to date. Game and the penultimate set to UbiSoft.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	79%
SOUND	88%
PLAYABILITY	90%
VALUE	79%
OVERALL	**83%**

In Tournament mode, the player travels from Australia to France to Wimbledon. Unfortunately though, the clay courts of France are only a graphic embellishment and add nothing to the ball's speed or bounce.

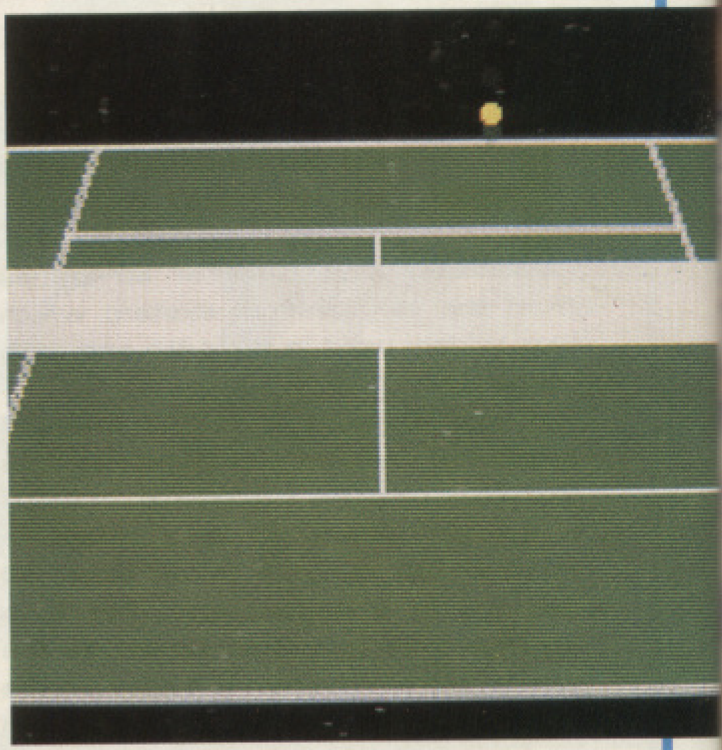
A

There's nothing to say about this version that hasn't already been said about the Amiga incarnation. Pro Tennis Tour's good points outweigh its faults, making it your best bet for a fuller game.

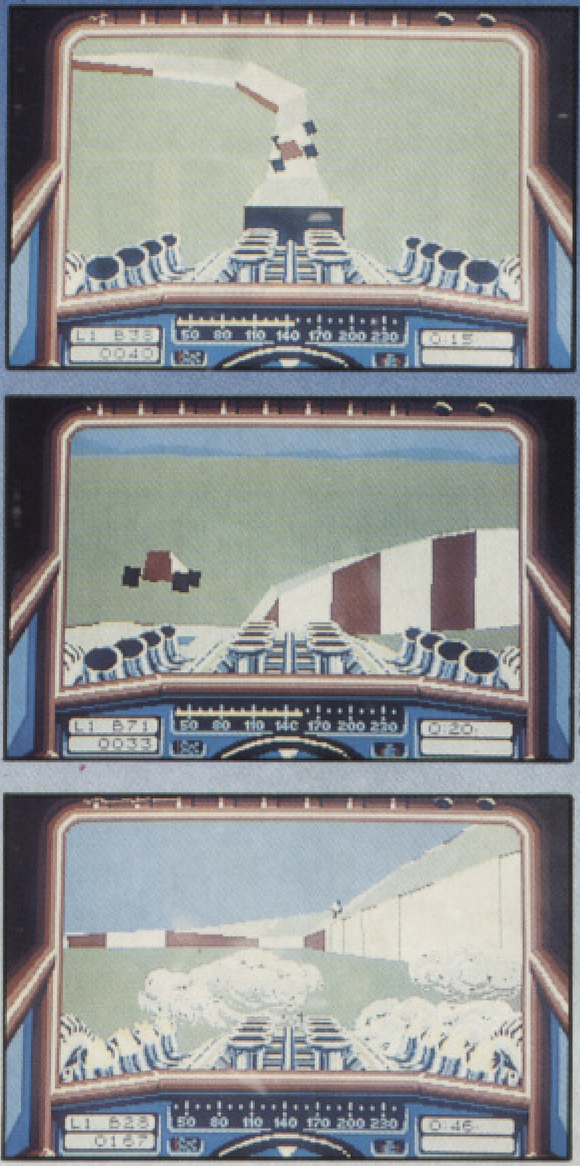
PC

Blips and blops won't help to create as absorbing an atmosphere as felt with Amiga Pro Tennis Tour although the gameplay is likely to be every bit as rewarding for CGA, EGA, VGA and Tandy owners. Price and release date are as above.

An action replay is available for those who are willing to interrupt play and press R before each shot! The revolving 3D court is an impressive routine, but its implementation is too time consuming to be of any practical value.



STUNT CAR RACER



Stunt Car Racer is available for ST, Amiga, PC, Spectrum and Commodore 64

Step into the driving seat of one of the most wicked stunt cars around as a Stunt Car Racer. It's now up to you to prove just how good you are and to see whether or not you can ultimately become Division One Champion.

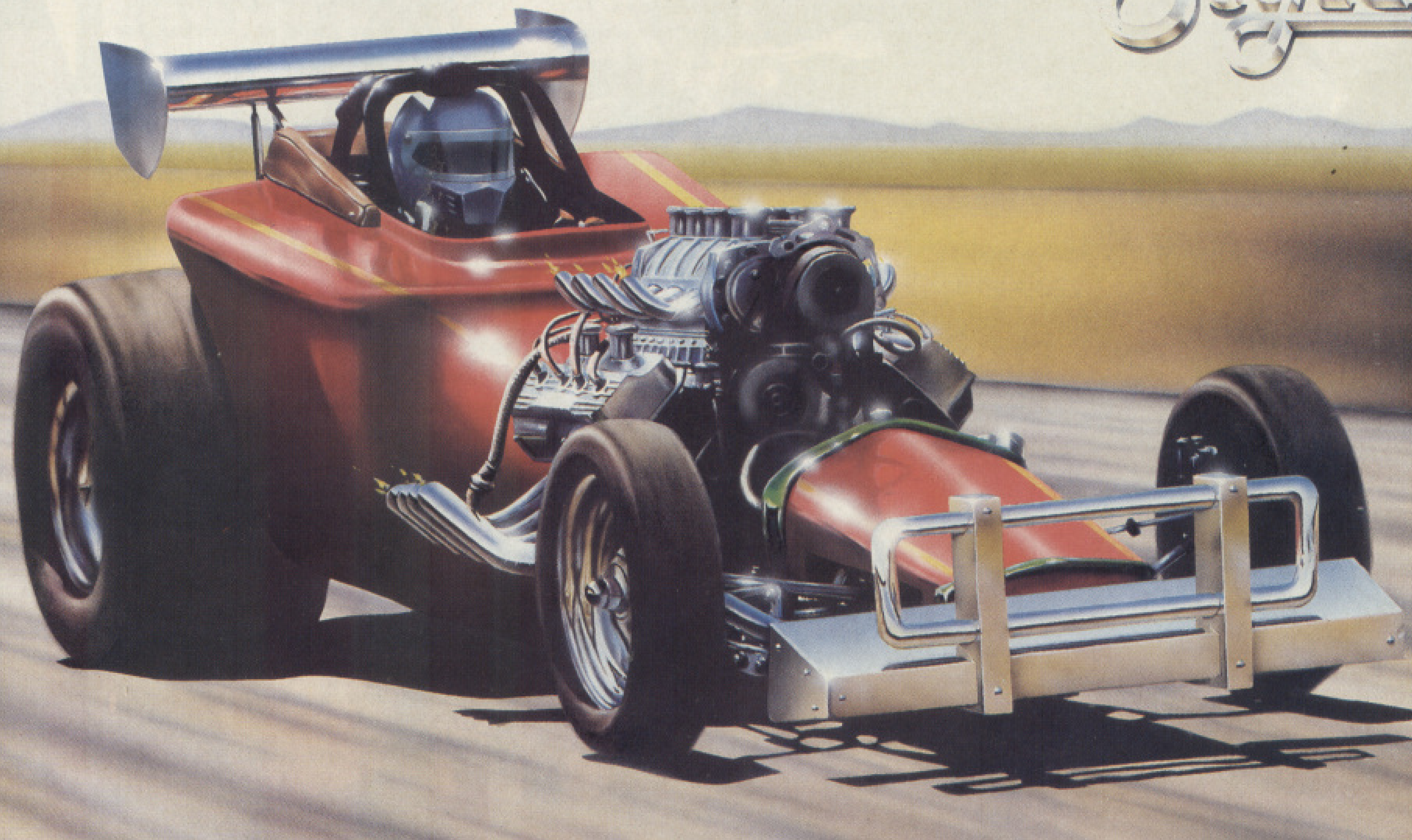
With a super-quick, turbo-charged V8 engine that will power you to incredible speeds, and long-travel suspension that enables you to soak up the bumps, your car really is an awesome projectile. The tracks are totally out of this world. Banked corners that enable you to 'pull g', undulating bumps that throw your car uncontrollably from side to side and huge ramps that catapult you into mid-air. In fact, you seem to spend so much time airborne, you could almost qualify for a pilot's licence!

Battle it out on the track against other computer controlled rivals, such as, Dare Devil and Road Hog. Race and jump so fast that your car starts to break up under the strain and then accelerate even more. There's no prizes for being second best in this game – it's all or nothing.

Stunt Car Racer – do you think you could be up there with the best?

Stunt Car is utterly brilliant and offers adrenalin-pumping, gut wrenching high speed action that'll keep you engrossed for months. C + VG.

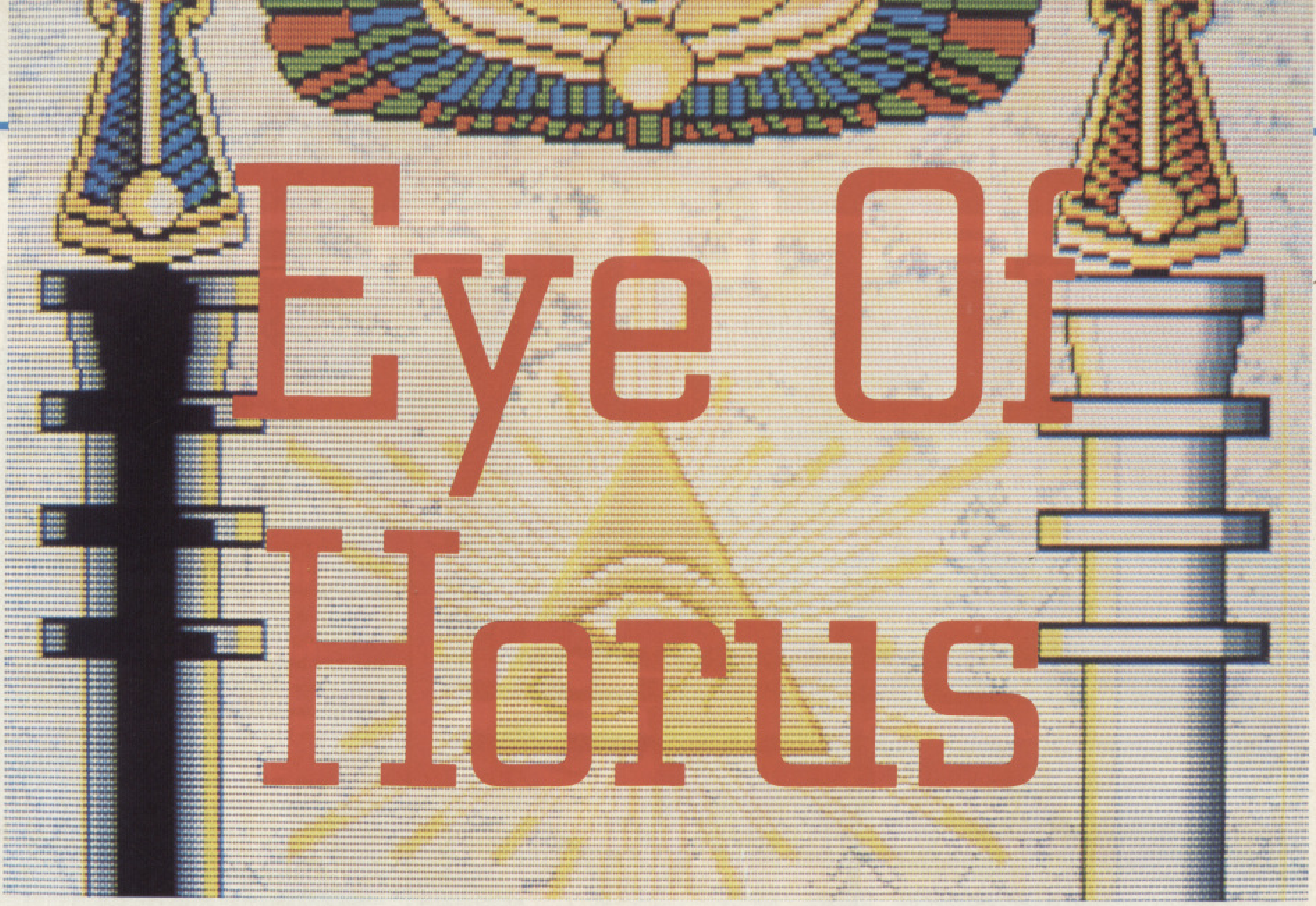
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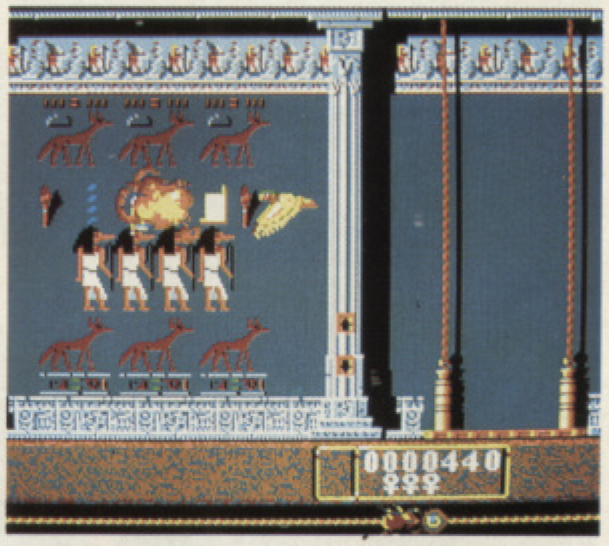
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Eye Of Horus

Logotron's latest promises Pyramids, legends and all things Egyptian – and that's Pharaoh 'nuff as far as Gordon Houghton's concerned.



Becoming a hawk allows Horus to fly, increasing his speed and ability to move. This is also the only effective way to destroy enemies whilst sustaining minimum damage.

In Ancient Egypt, when people used to walk sideways a lot, and argument broke out between two half-brothers, Set and Osiris. Basically, Osiris reigned over the yellow sands of Egypt in peace and harmony, and Set got jealous and plotted against him.

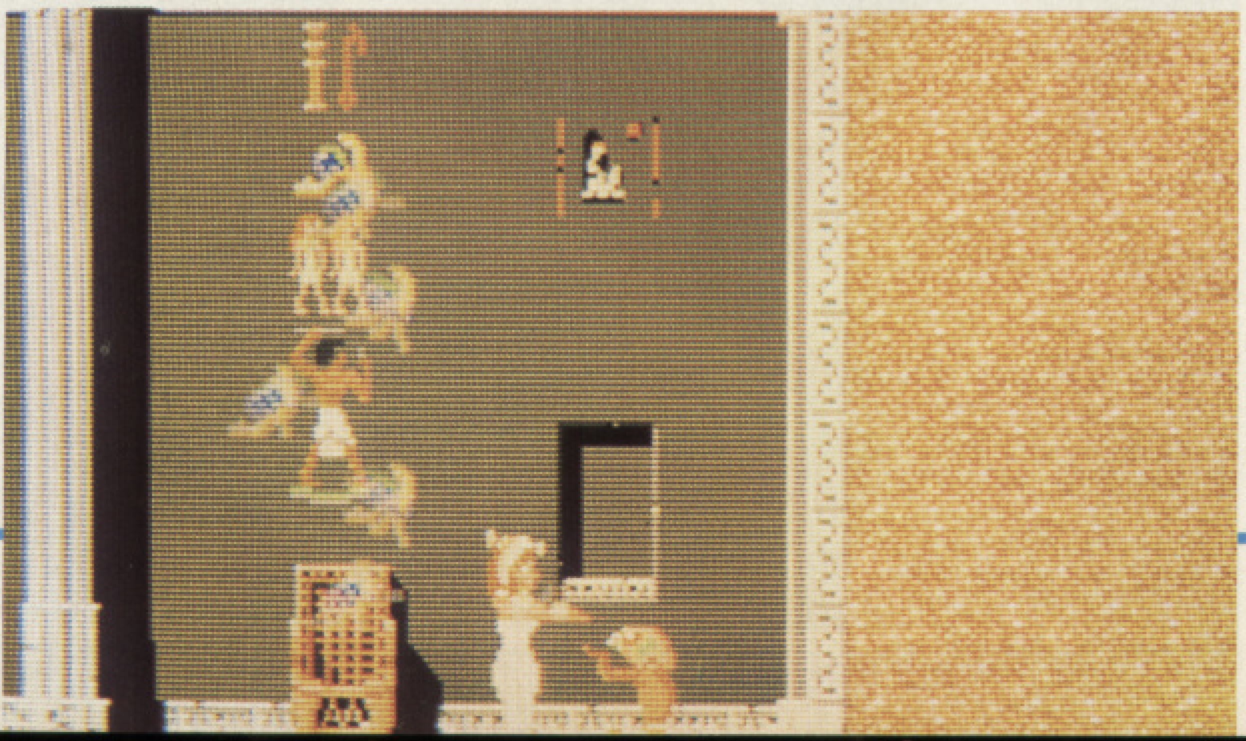
One day Set persuaded Osiris to lie in a chest, which he then sealed and dumped into the Nile, rubbing his hands and twirling his moustache. On hearing the news, Osiris' wife, Isis, went out and found the chest with the help of Anubis. Anyway, to make a long story short, there was just time to engage in some Biblical coupling before hubby died.

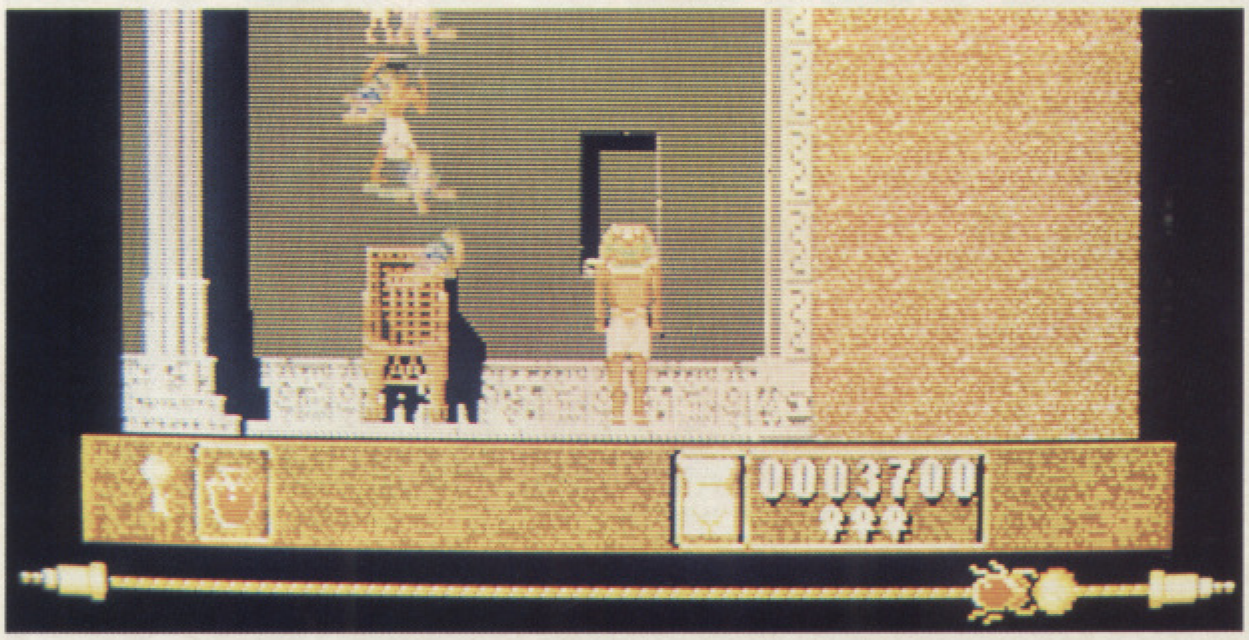
Isis then tried to hide the corpse, but Set discovered it and ripped it into seven pieces and scattered them to the winds. The fruit of Osiris and Isis, deathbed canoodling, Horus, determined to avenge his father's death. And after an epic struggle between Dark and Light, Set was eventually destroyed.

Many aeons later, the struggle has been taken up in the time of men. Life had been beathed into the ancient murals in the tomb of an unknown king; Set has been reawakened and has tainted the catacombs with his evil, once again scattering the king's remains in seven pieces; Horus, Isis and Anubis have been resurrected to reassemble him and defeat Set once more.

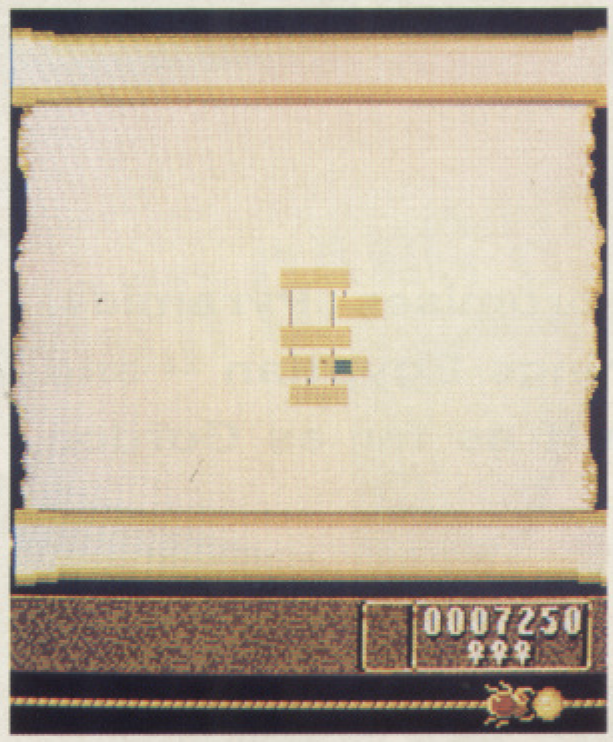
This is where you come in . . .

Horus assembles Osiris' body in two ways: he can either spend a long time walking back and forth to the alcove in the burial chamber, or he can summon Isis. She automatically takes each of the seven body parts back to the chamber – but does not help in any other way.



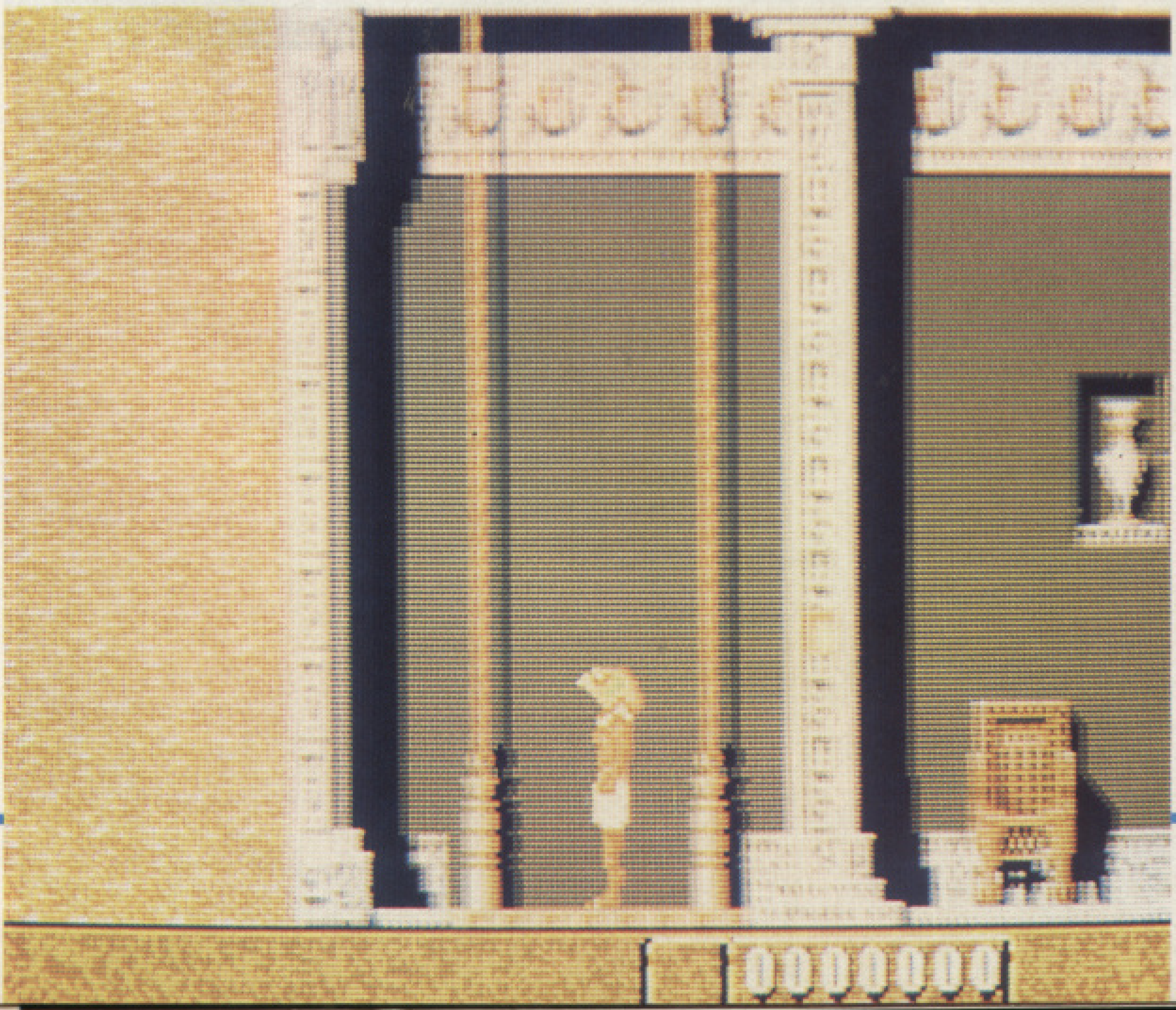


Although he's the Ancient Egyptian embodiment of all that's light and good, Horus is nonetheless a weak creature without magic. To improve his skills, the tomb contains 19 power bestowing charms: some of the most useful being the Amulet of the Sam (which resurrects Anubis, who aids Horus with a gift), the Ladder (returns Horus to the place he was first resurrected) and the Frog, which awards an extra life.



Time to throw away that pencil and paper: finding the Amulet of the Steps gives Horus a map, which records his progress as far and locates his position within the tomb.

Horus can only collect objects and operate lifts when in the form of a hawk-headed humanoid. However, this tends to slow his pace a little, and therefore makes him vulnerable to attack from Set's corrupted minions.



PC

Absorbing arcade adventures are a rare treat, so Eye Of Horus is a welcome addition to the ranks. The tomb provides a huge area to explore and map (until you find the right amulet), and contains enough puzzles to keep the wanderer interested (for example, not all jammed lifts are opened by using the coloured keys). The atmosphere created by the simple music and colourful EGA graphics is just right, and there are plenty of clever surprises for activating amulets at the right time (try using the ladder). A lot of attention has been paid to making the gameplay more user-friendly: there's an option to use a joystick or redefine keys, there are just enough lives and energy to allow you to progress far enough to keep you interested and the amulets provide short cuts and better ways of protecting yourself. There are shoot 'em up elements, but on the whole the pace is more thoughtful than frenetic; ideal for anyone who likes a lasting challenge. The one major fault is that it's far too expensive: Eye Of Horus is a very compact game with a simple aim – and should have a price to match.

PRICE	£29.99
RELEASE DATE	Out now
GRAPHICS	77%
SOUND	60%
PLAYABILITY	80%
VALUE	56%

OVERALL 75%

ST

Much the same as the PC version, though with a little less colour and one or two wooden sprites. The task is slightly easier though, because the more distinct graphics and smoother scrolling allow for a greater amount of control over Horus.

PRICE	£24.99
RELEASE DATE	Out now
GRAPHICS	79%
SOUND	71%
PLAYABILITY	82%
VALUE	69%

OVERALL 79%

A

Distinguishable by no more than the usual visual and sonic tweaks, this should also be available now, once again with a £24.99 price tag.

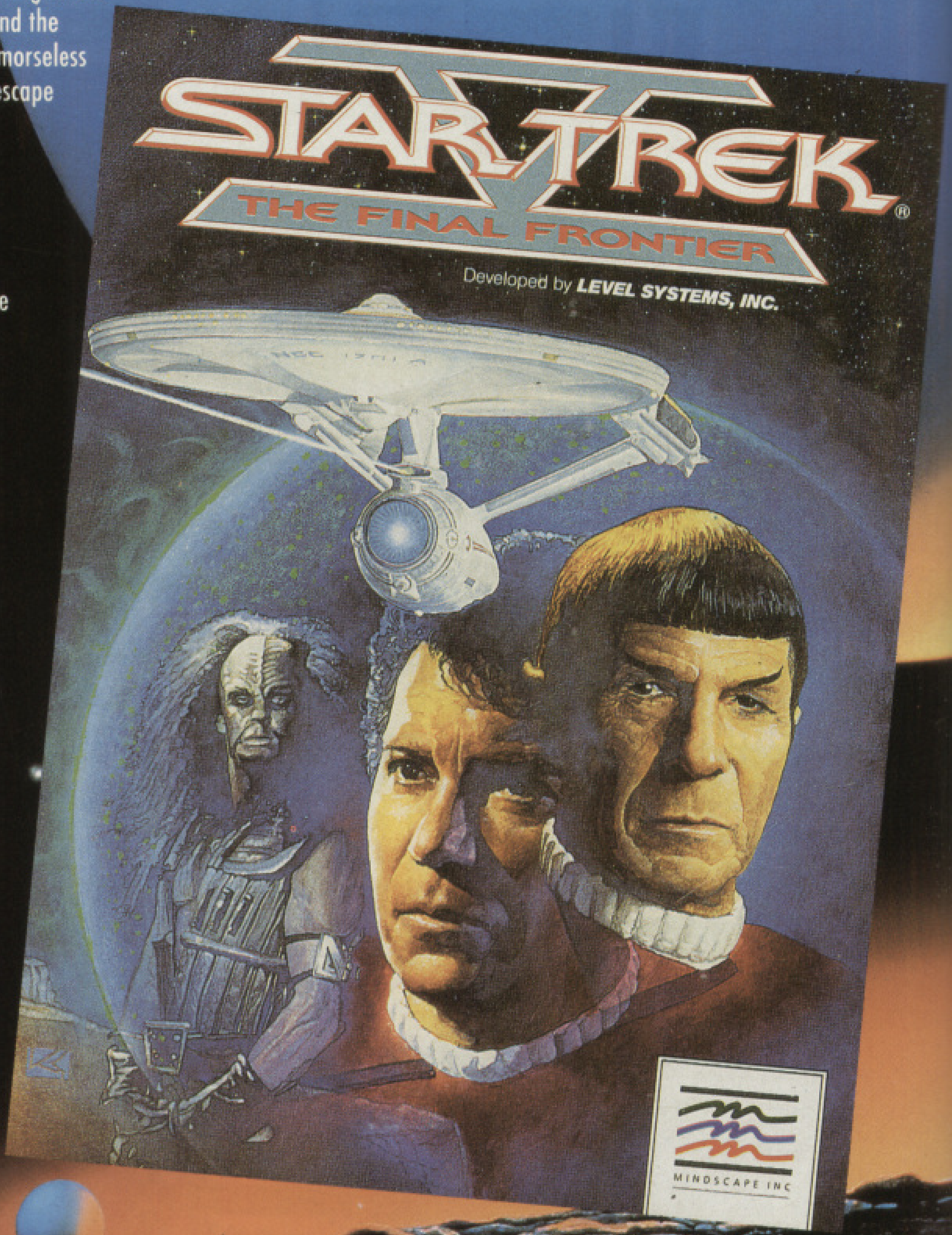

Interphase ™
The dreams of the future are now reality; fully trained professionals whose purpose is to create optically stored REM moments – dreams to obliterate the cares of waking thought.
Yet the DreamTrack (TM) Corporation have created an insidious implant within the latest DreamTrack (TM) that is being mastered for release within the labyrinth of the Corporation's mainframe complex.
As a rogue dreamer, you have to enter the mainframe and direct your partner to the track itself – the minds of every future generation will be trusting to your skill and intellect.
Screenshots from ST version
image works
Atari ST, Amiga, IBM PC and compatibles.
Mirrorsoft Limited Irwin House 118 Southwark Street London SE1 0SW Telephone 01 928 1454

You are Captain Kirk!

You are Captain T Kirk, the Enterprise is yours and your mission is to drop off three intergalactic ambassadors on a safe planet, without starting a war. You can interact freely with your crew - Spock, Scotty and the usual team are there, but you are pitted against the remorseless aggression of Klaa and the Klingons, and you have to escape from the deadly Barrier Zone.

The revolutionary graphics create the most realistic game ever.

The play of Star Trek V changes to suit the challenge at hand. The strategy and action is your responsibility. Not only do you have to deal with outside forces, but all is not well within the Starship. Just how good a Captain are you?



Actual IBM screen



Available for Amiga, Macintosh, IBM, Tandy and compatibles.

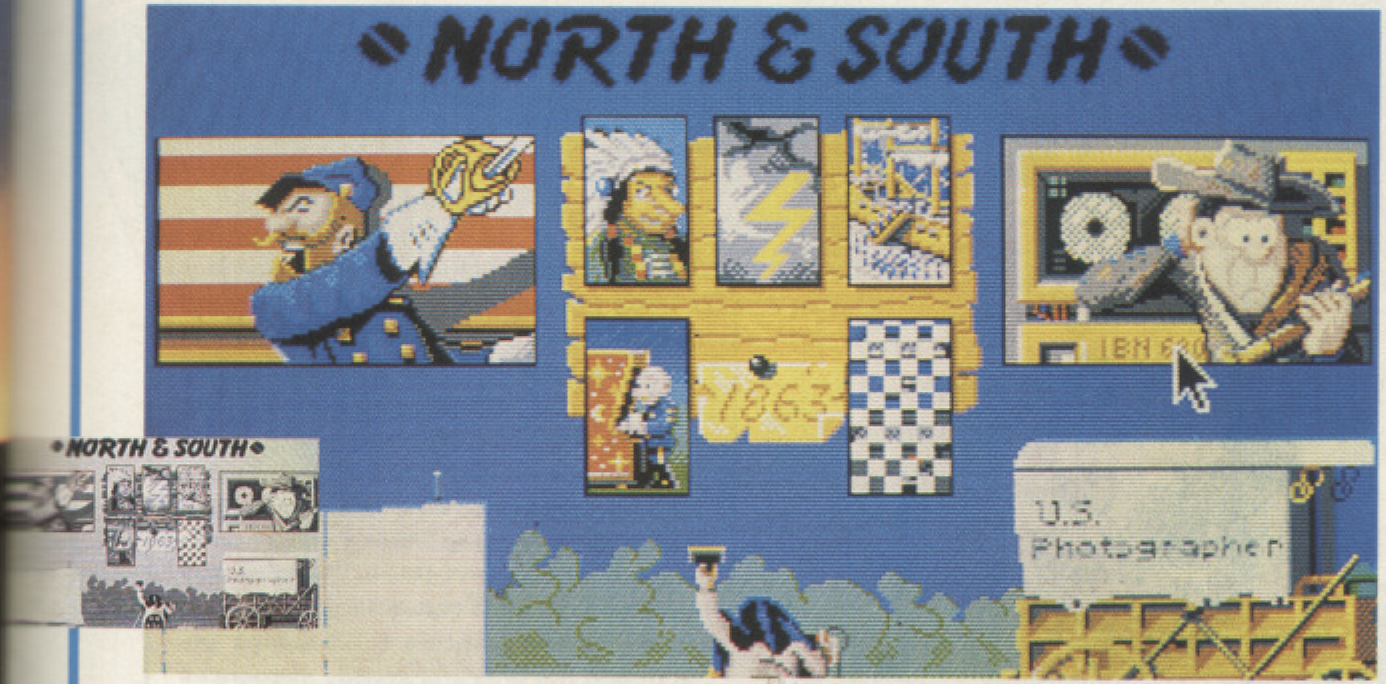
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North And South

He may not know a Confederate from a Yankee, but that doesn't stop Gordon Houghton getting to grips with Infogrames light-hearted civil war.





Apart from choosing from the three levels of human or computer ability, there are six other parameters to alter. These are Catastrophe mode, Storms, Supply Ships, Two-player control, Year of conflict and Arcade or Strategy mode. Additionally, you can tickle the photographer's fancy for a few Terry Scott-style laughs. The basic difference between strategy and arcade is that in strategy mode you don't get to see the action sequences and therefore have little control over their outcome.

Based on a series of Belgian comic books, Les Tuniques Bleues, **North And South** is a comic interpretation of the American Civil War. And although there's a fair dose of strategy involved, this isn't your standard hexagons and blobs affair.

In what's fast becoming a typically French style, Infogrames approach has plenty of belly laughs thrown in – from the opening options screen to the death of the last soldier. You can choose to play the dozy Yankees or the dumb Confederates, entering the war in any of the four years at any one of three difficulty levels.

Begin by occupying enough territory to establish a rail supply line, so that you can fill your coffers and buy extra troops. Each side moves in turn, and can occupy adjacent territories in much the same way as Defender of The Crown. If you choose Storm mode, bad weather freezes your movements for a month. Opt for the Catastrophe feature and Indians or Mexicans wipe out batallions at a stroke. Luckily, the Supply ship option periodically drops off new trooips – as long as you occupy the coastal territories.

The fun starts here. If you decide to invade enemy territory, it's a wise precaution to begin by checking his strength – otherwise you might be forced into an embarrassing retreat.







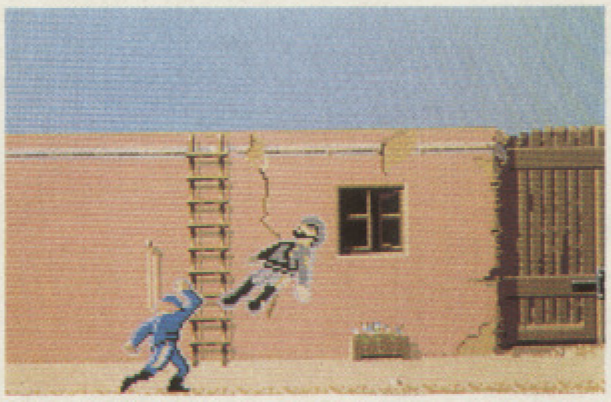
Having decided on some internecine japes, you fire the first shot . . .



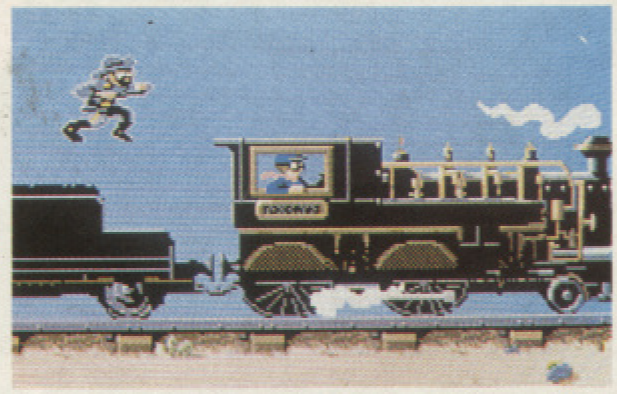
. . . Which leads to the battlefield. Cannons, cavalry and foot soldiers are at your disposal, with control of each transferred when necessary. Natural obstacles such as boulders or trees disturb your troop formations – but these can also be used to your advantage.

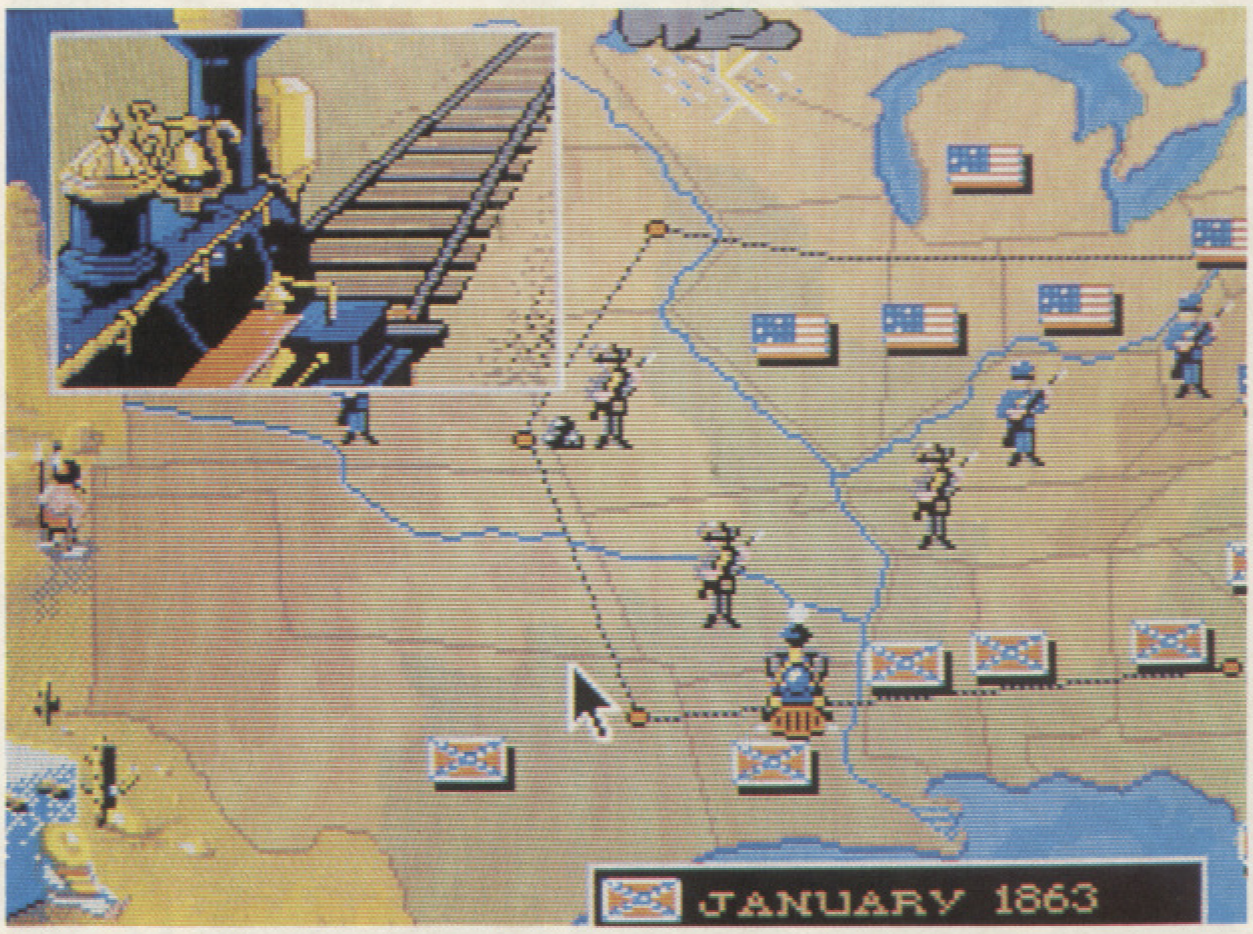
Having successfully shredded the opposition and made a complete mess of the environment, the territory is now yours and – more importantly – the enemy has one less commander.

If the State you invade is occupied by a flag, you can be forced into capturing the fort. This involves a very silly, speedy race from left to right, punching soldiers, avoiding explosives, climbing ladders and jumping over obstacles – all against an increasingly stiff time limit, represented by a boot (you) against the clock – literally!



Occupy a territory which contains the enemy supply lines and you can try to hijack their choo-choo for some extra gold. Sprint after the nearest carriage, jump aboard and your troubles start. Perform death-defying leaps from carriage to carriage and knobble all the enemies who try to stop you.







Killing all the enemy generals means that slavery is banished, everyone can eat apple pie in peace, adn the game is yours. Hurrah!

A North And South is certainly one of the best presented games around at the moment: it's got a genuinely rib-tickling introduction screen, brilliant cartoon sequences and great sound effects, all bolted onto an addictive and playable game . . . at first. However, once you've sussed out how to win battles (the core of the gameplay), it's very easy to finish – and after a couple of hours playing time you could find yourself searching for another challenge that just isn't there. The strategy section is a little redundant, since you find yourself wanting to influence the action in the way the arcade sequences allow. The arcade sequences are all excellent, even if the battles are too easy and the train sequences a tad hard. Even so, only the two player option rescues North And South from being an expensive two hours of fun – a human opponent creates greater lasting appeal – in fact, it's the only way of enjoying North And South in the long term.

PRICE	£24.99
RELEASE DATE	Out now
GRAPHICS	84%
SOUND	80%
PLAYABILITY	62%
VALUE	70%

OVERALL 68%

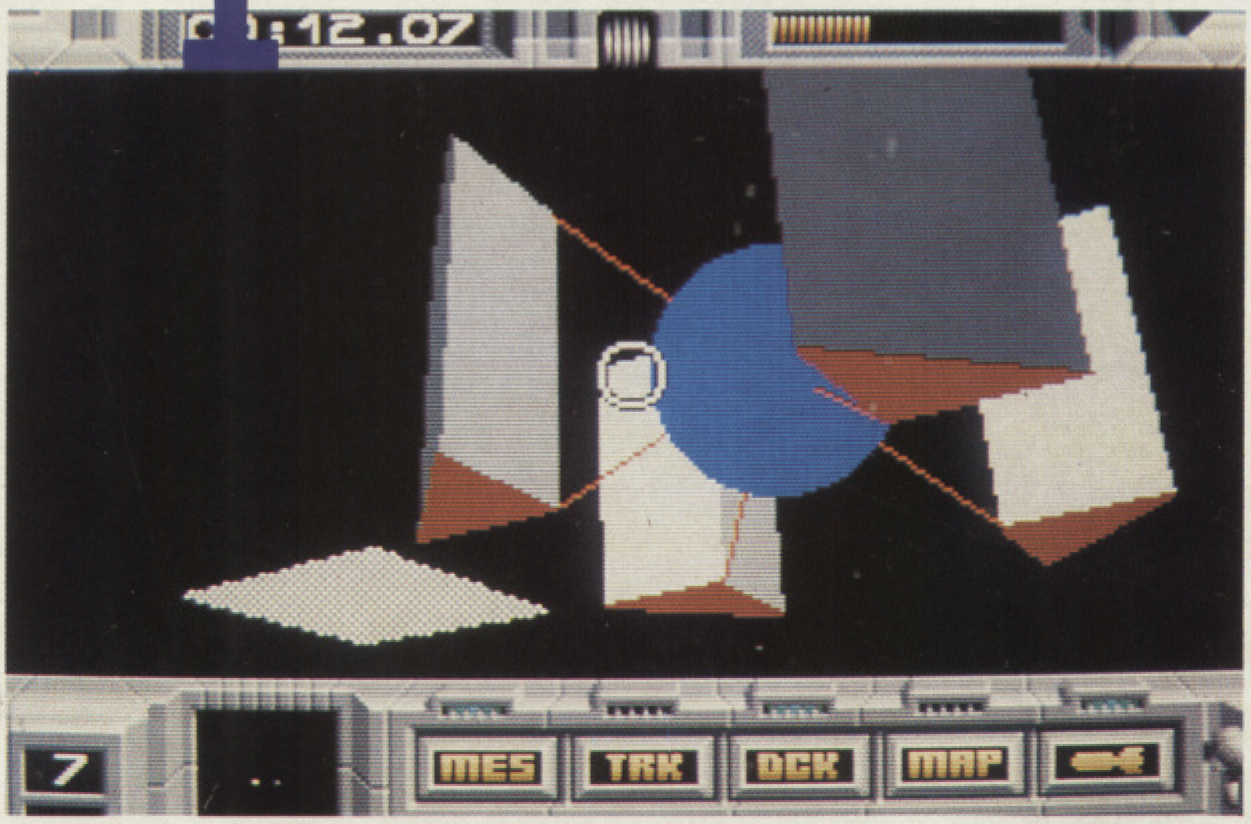
ST Identical in all respects,. an Atari version is scheduled to appear at the same time for the same price.

PC Both 5¼" and 3½" formats will be covered, but no prices or details of graphics formats are available as yet.


HARLEY-DAVIDSON: THE ROAD TO STURGIS
It's Harley heaven as you straddle your 1340c.c. Hog and scream through the box. You're off to the biggest bikers rally yet in Sturgis, South Dakota - if you can make it in time.
Speeding tickets, blow outs and plain dumb decisions could leave you eating dirt instead of burning rubber. There are five games with varying difficulty levels. The graphics are great and the sounds will outrage even the friendliest neighbour.
So climb on, max out and cruise the open road for the ride of your life.
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Interphase

Its been two years in the making, but Image Works' 3D extravaganza has finally arrived – Gary Whitta gets stuck in...



Society now gets its kicks from the ultimate entertainment medium – the DreamTrack. By plugging into machines known as DreamTrackers, your wildest fantasy can be fulfilled – a holiday in a faraway place, an epic space adventure with you as the hero, or thousands of other fantasies can all be experienced from the comfort of the living room.

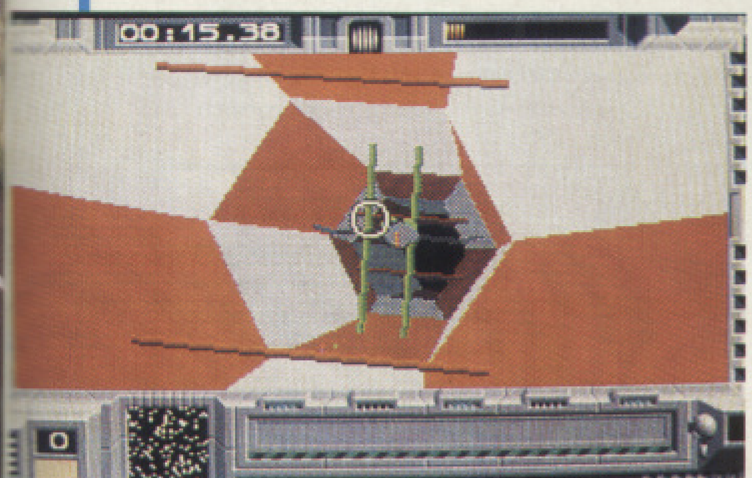
So popular is DreamTracking that 99% of the time, 99% of the population is plugged into their favourite fantasy – its an experience more potent or addictive than any drug.

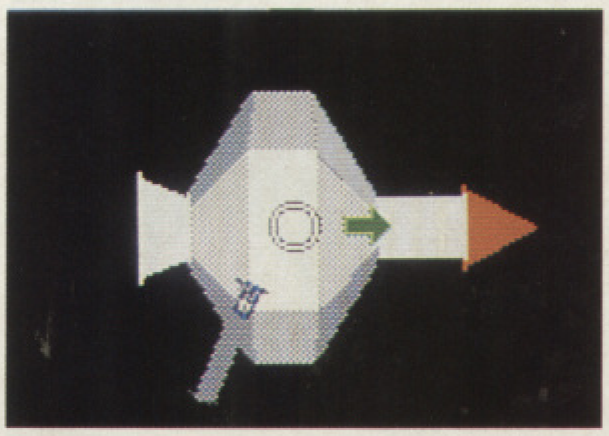
Enter the DreamTrack Corporation, the unscrupulous company behind the manufacture of the fantasy discs. Realising the addictive qualities of its product, the Corporation executives plan to exploit the addicted public by subjecting them to a customised fantasy disc that would erase their memories, thus rendering them ripe for domination...

But two Dreamers, Chad and his girlfriend Kaf-E, get wind of the plan and decide to infiltrate the DreamTrack Corporation's HQ and steal the offending disc before the minds of the world are vegetated.

Plug into the Dreamtrack Corporation's mainframe computer to enter a claustrophic Tron-like world, where transistors and circuit boards become spaceships and other surreal objects. the player travels around the computer as he would fly around the real world in a flight simulation, but here it's a tad more complex. There are eight storeys, connected by the chequerboard 'ports' the floor and roof of each level.

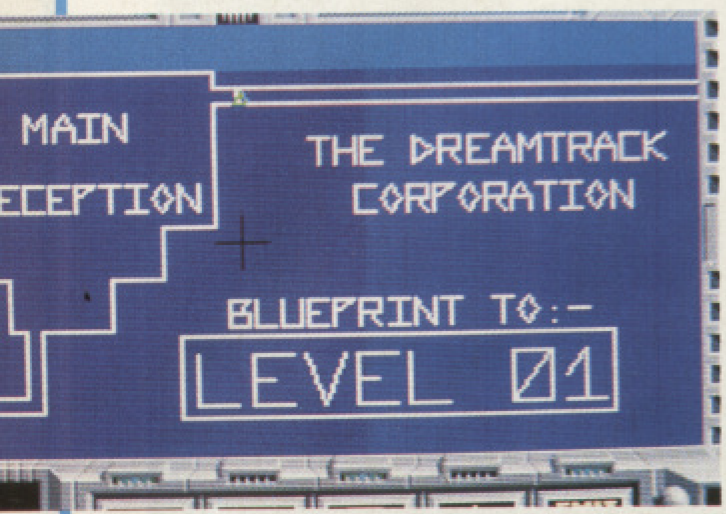
When your accomplice reaches the lift and travels to the next floor, you follow suit by finding the winding tunnel that leads to the next section of the computer and passing through it. When you emerge, you're in the same computer, but on the next security level, so you can expect tougher adversaries and trickier puzzles. The bird creature ahead of you is there to guide you through.





Since contact with security droids is fatal, its vital for Kaf-E to stay out of their way – this is where the turntables come in. These are control points set into the floor that tell droids which direction to go off in when they reach them – they're also useful for indicating to Kaf-E what way you want her to move when she reaches a junction. Turntable directions – like doors, lifts and all the rest of the building's automated functions – are changed by finding and accessing the relevant control chip inside the mainframe.

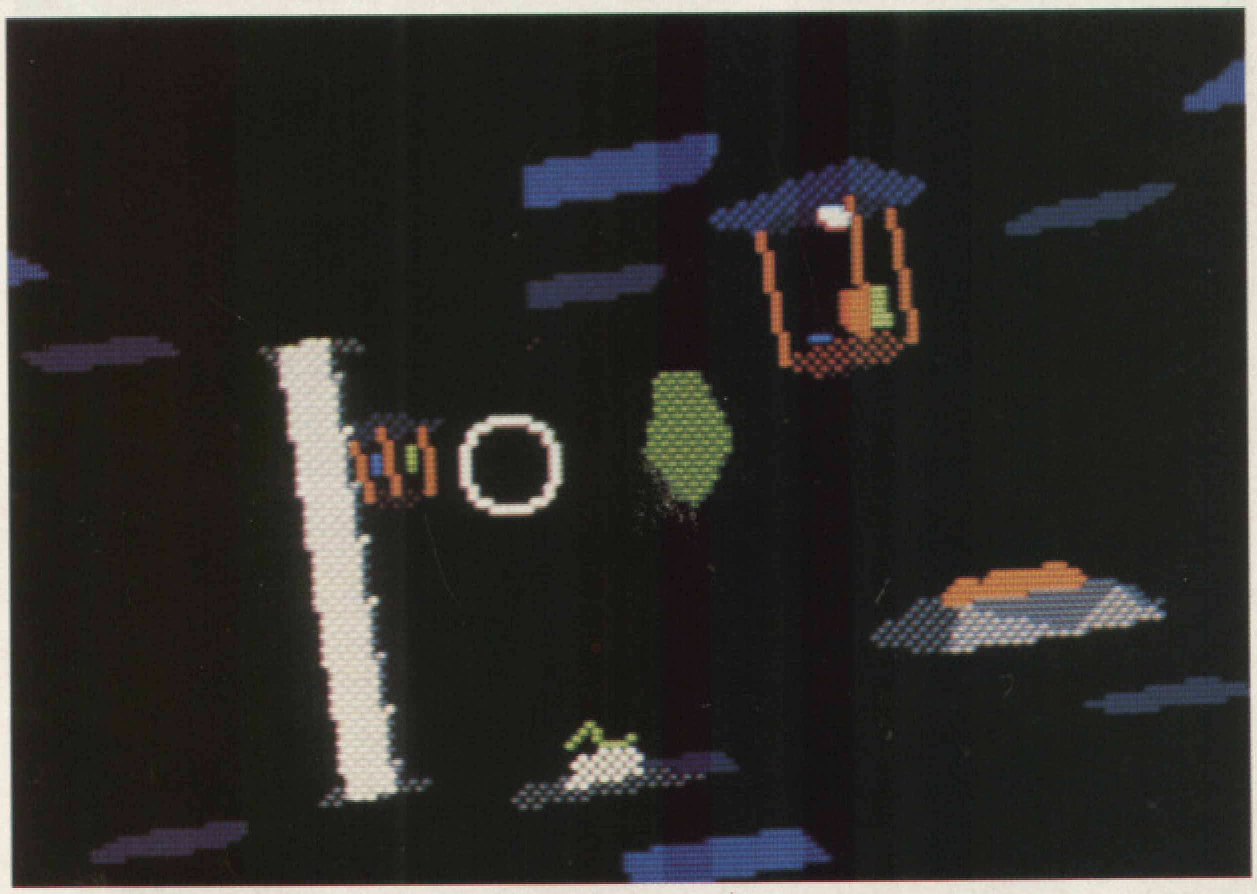




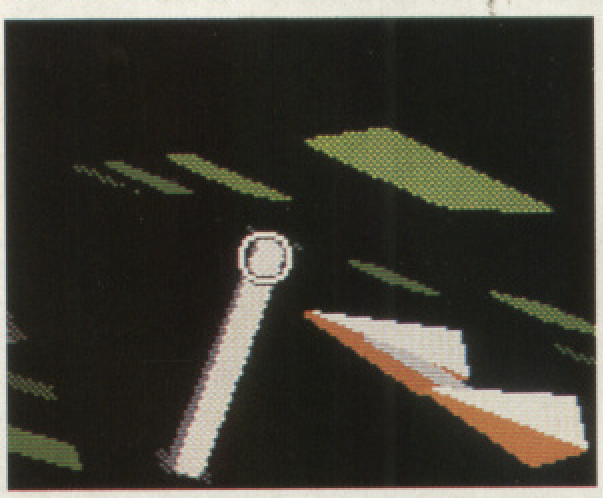


Strategies are worked out and plans are laid by accessing the blueprint map of the Corporation's HQ. The objective is to guide your female accomplice, KAF-E, safely through each floor, avoiding security droids and video cameras, bypassing locked doors and eventually making it to the elevator that transports her up to the next floor.

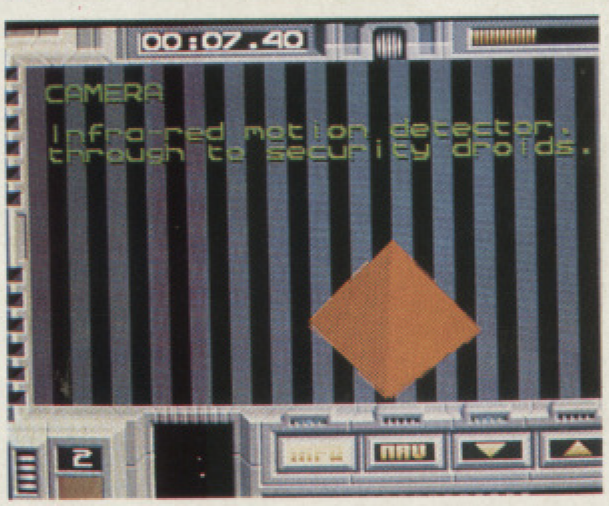
KAF-E sends you a holographic message whenever she needs to contact you. For example, if she stops at a junction, she asks "Which way do I go now?", and you replay by pointing the turntable in the relevant direction.



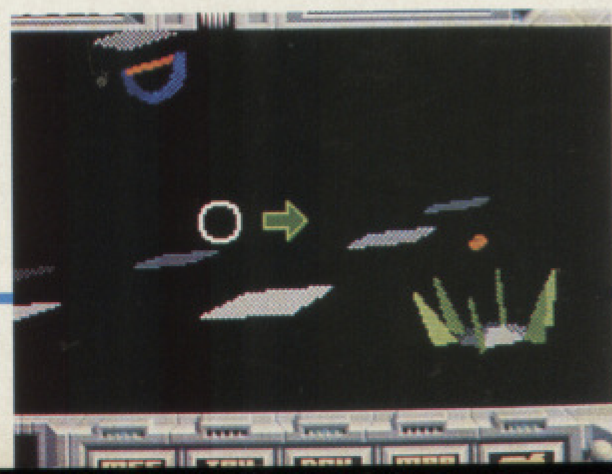
The mainframe is laid out in a complicated fashion. It's split into 12 individual sections, with each controlling the security of one floor of the skyscraper.



The computer itself is protected by defence drones that are pumped out of generator blocks, which can be temporarily destroyed to stem the flow of aggressors. Alternatively the surreal spaceships and unicycling frogs (!) can be picked off one by one using your laser cannon or homing missiles.



Detailed information on nearly all objects and aliens in the game are available via this terminal.



A It's often difficult to combine two different styles of gameplay and make them work together in the same game, especially two as diverse as blasting action and complex strategy, but Interphase manages to pull it off – at least to some degree. It's fun at first to fly around shooting all and sundry, but it soon becomes necessary to regulate the blasting if you're going to play properly – ie guide KAF-E safely through the building. The feeling of tension is maintained for a while, but the arcade portion soon becomes a matter of routine, and it would have been nice at this point to concentrate more on the strategy side of things – but seeing as you're constantly under attack, even while looking at the map, this can prove difficult. The puzzles themselves are well structured, and increase in difficulty at a reasonable pace, but for the reason mentioned above it's impossible to fully contemplate (and thus appreciate) them. Overall, both sections of the game work well independently and together, but only those with red-hot trigger fingers and grey matter to match will get full enjoyment from it.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	82%
SOUND	77%
PLAYABILITY	79%
VALUE	79%

OVERALL 79%

ST Atari Interphase doesn't differ greatly from its Commodore counterpart – it's a one disk product, and the only minor difference is slightly tinnier sound. It's due for release next month at £24.99.

PC The IBM-compatible versions are currently being written by Adrian Stephens himself and should see the light of day in December. CGA, EGA and Tandy owners will all be able to join in at a price of £29.99.


FIRST CONTACT
Outnumbered, outgunned – human cunning and ingenuity are your only chance!
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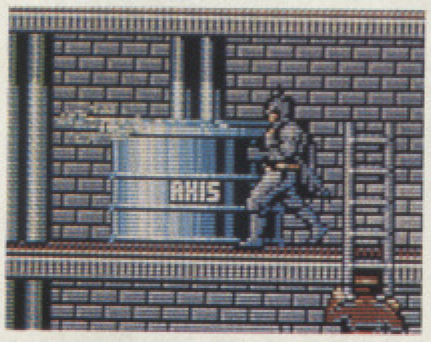
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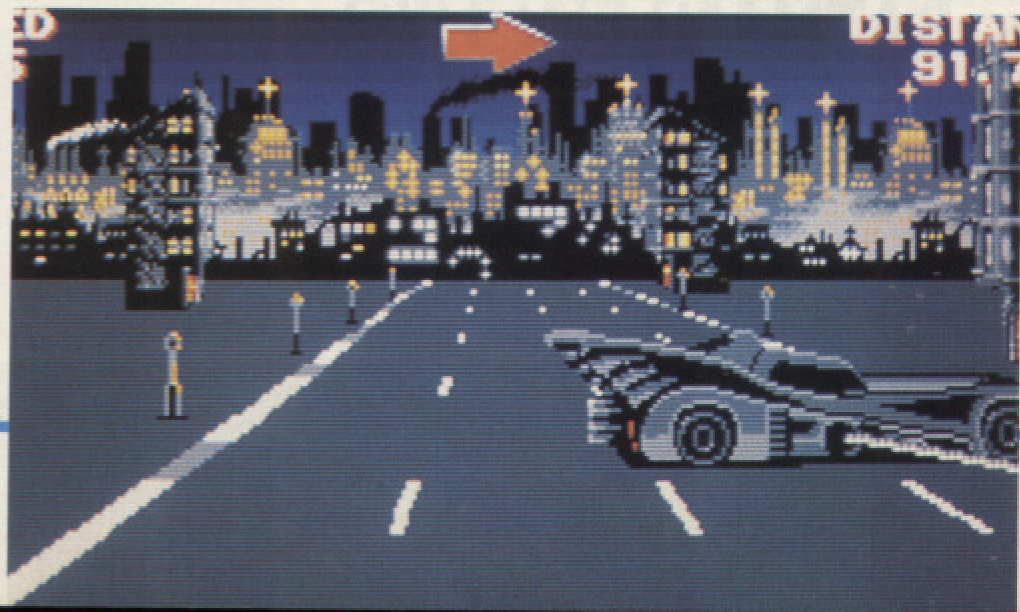
Batman



Transformed from a camp '60s TV idol to a dark and sinister vigilante by Tim Burton's movie, Ocean's favourite superhero is now about to cast his portentious shadow over your monitor. Ciarán Brennan doesn't know if it's art, but he likes it.



Batman's on the run, at the wheel of the heavily-armoured bat-mobile. This section is a fairly standard (if quite impressive) 'race against the clock' game with an added twist: when the arrow at the top of the screen points to either side, it's time to turn the bat-mobile in that direction by hooking a convenient lamppost with a grappling hook and swinging around at high speed. You've got three chances to pull this off, otherwise the long arm of the law reaches out to escort you to the end of the game.



Ocean has a long-standing reputation as king of the film licence – its treatment of some of the biggest movies in recent years (including **The Untouchables**, **Platoon** and **RoboCop**), has now led to its biggest and most ambitious celluloid-to-disk conversion job to date – Batman the Movie.

But when you consider that the film itself had a tough enough job living up to its phenomenal hype, creating a game that does would be no mean feat.

The bat-game follows the movie's threadbare plot quite accurately, placing you in Michael Keaton's platform rubber boots and aksing you to clean up Gotham City. But really it's a face-off between you and Gotham's master of crime . . . aka The Joker.

Start the day at the Axis Chemical Factory, where Jack Napier and his gang of evil henchmen are busy doing something naughty. In what's best described as a sort of gothic Bionic Commandos, **Batman's objective is to make it to a showdown with Napier at the top right hand corner of the scrolling complex, climbing from level to level by use of his trusty bat-rope. Napier's villains come in three different varieties – deadly grenade-lobbers, accurate gunmen and other, not so accurate gunmen – all of which are disposed of by use of a bat-a-rang or well-timed flying leap.**





High above the streets of Gotham, the caped crusader spreads his bat-wing to foil the Joker's deadly gar-terplan. The only way to safely dispose of the 100 poison-filled party balloons is to fly through and cut their mooring cables – fly too close and you release a deadly spray on the city's innocent citizens.

Remember Mastermind? Well, the thinking man of the seventies' board game is resurrected for Level Three, where Batman attempts to scientifically deduce which cosmetic products have been tampered with. Success here is more down to luck than judgement, and is usually achieved fairly painlessly.



In essence it's back to Level One again, but with the Chemical Factory scenery replaced by the more 'gothic' interior of the Gotham City Town Hall. Jack Napier was your prize at the end of Level One, but now he's The Joker . . . and only one of you can rule the night.



BATMAN? EH? TWO

With **Batman: The Movie** having grossed in excess of £?m, work is already underway on a sequel (believe it or not, **Batman 2**). And althoguh we're not ones to spread rumours, here's a list of hot Hollywood gossip (courtesy of the well-informed Mitch Waggoner) as to who's to play who in the continuing saga: how about Danny DeVito as The Penguin, or Cher as Catwoman? There's a toss-up at present between Robin Williams and Steve Martin as to who'll play The Riddler. Mr Martin has officially scotched that particular story at a recent press conference – but you never can tell. If there's a Robin it will probably be the diminutive Michael J. Fox (and he's likely to dwarf Michael Keaton). But what about your suggestions? There are 10 copies of **Batman – The Movie** up for grabs (ST or Amig – please state format) to the best of ideas we receive by November 30th, 1989.

A

With a character as fundamental as Batman, it can't be easy to fit him into a single scenario from an almost infinite selection – but dang my poons if Ocean's third effort isn't a corker. Perhaps the limitations of the film's plot were an advantage in channeling the superhero's exploits into a more manageable chunk, but even then there was a lot for the game's designer to choose from. However, out of the five sections, only three are really worthwhile: the driving section looks and feels really nice, but they both lack substance and depth, while the third section is almost laughably simplistic. But forget these criticisms and bury yourself in the firest and last swinging sections which are as enjoyable as any stand-alone platform game. Batman The Movie may not be a perfect character tie-in, but it is as good a rendition of the film as anyone could have hoped for.

PRICE	£24.99
RELEASE DATE	Out Now
GRAPHICS	78%
SOUND	82%
PLAYABILITY	88%
VALUE	73%

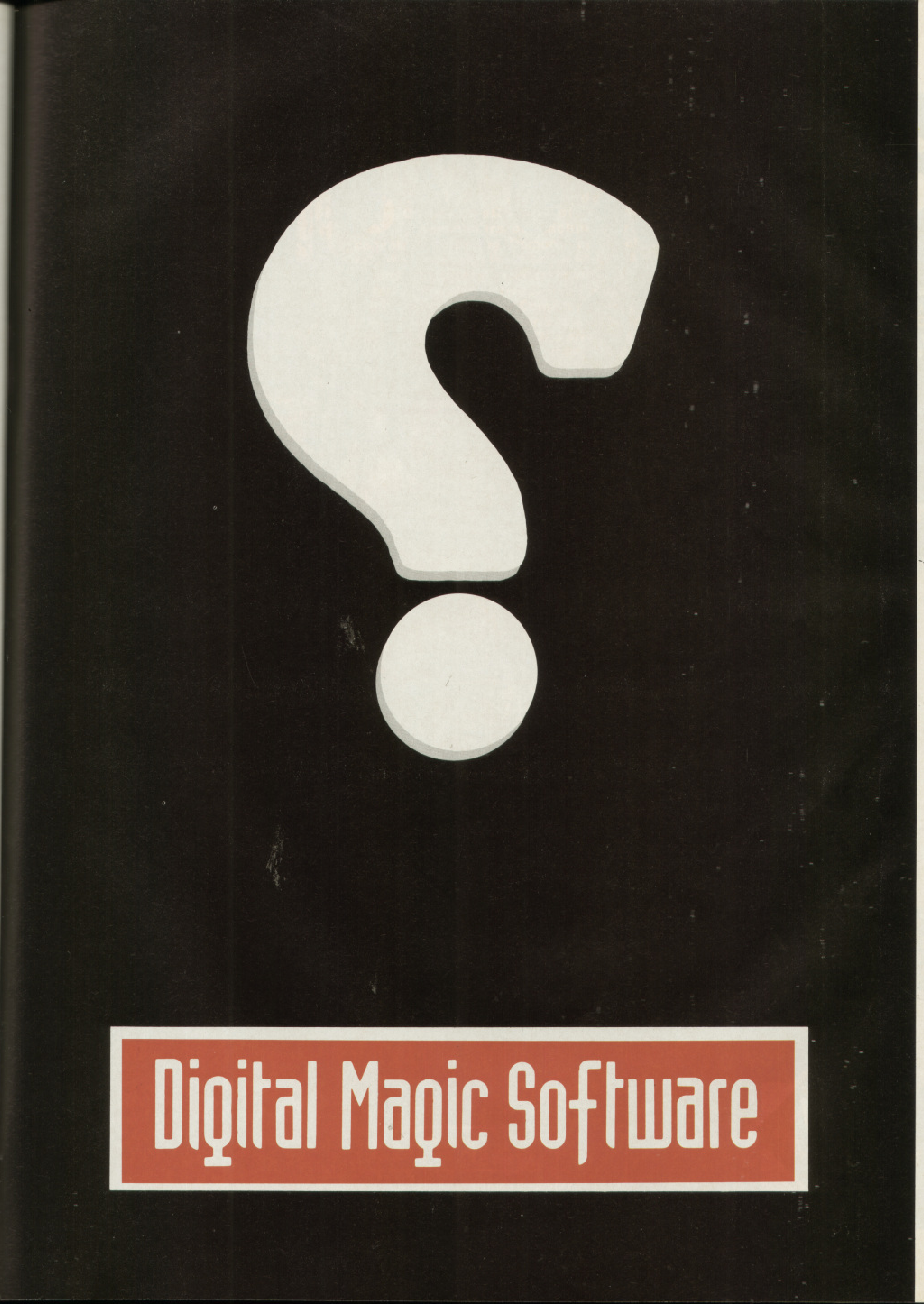
OVERALL 82%

ST

Identical in every respect . . . except one – it's five pounds cheaper! What's this then Ocean, a touch of discrimination maybe?

PC

Hang in there you IBM-com-bat-ible owners, as your version will be along early next year. It's currently being put together in the states, so details of graphics support and so on are still vague.


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▲CHEEKY comic cowboy capers with the Blueberry Cowboy.

DEMOS

DEMOS? Yes, demos. Demonstrations of what programmers or machines are capable of achieving. Demonstrations of talent - musical, visual or technical. A means of expression or promotion. An entertaining alternative... Each month The One features aselection of software available on the Public Domain network. But we also want to see your pictures and animations and hear your sounds. Send anything vaguely interesting to: DEMOS, The One,Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU. Please note: we can't guarantee to return your disks unless a suitable stamped, self-addressed envelope is supplied.

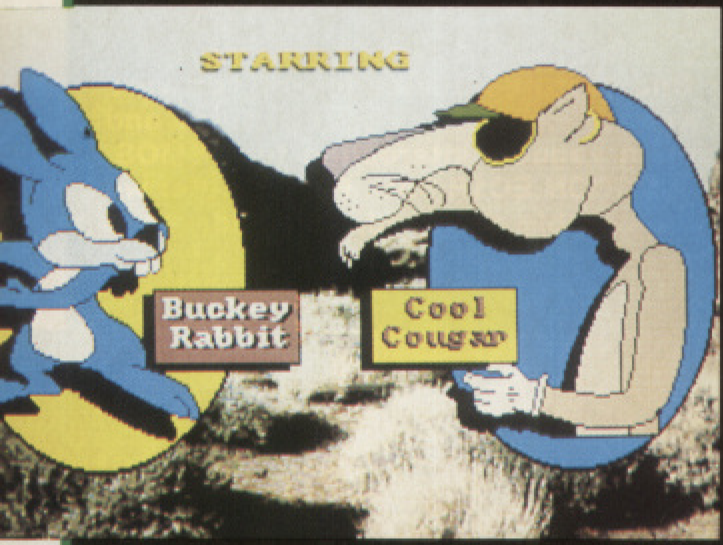
So you think inanimate picture shows are where it's at, eh? Well here are two that are guaranteed to light up your life. The Blueberry Cowboy Slideshow is a choice selection of stills digitised from a French comic. The story loses something in translation (mainly from paper to pixels as there are considerably fewer frames), but the pictures are pretty enough to appeal to interested parties. Secondary\ slideshow sniggers come in the form of JOE's Slideshow, a collection of the accronymonious character's more impressive works, complete with a listenable soundtrack entitled This Story Is True - a sort of pastiche of The Art Of Noise's Dragnet really.

But maybe you feel that there's more to life than simply standing still. A rolling demo of Horrorsoft's debut, Personal Nightmare, features a watchable combination of macabre music, 'air-raising animations and ghoulish game extracts which are guaranteed to get you going - and maybe even your bowels with it. And if those devilish delights don't stop your heart, the ray-traced japes of a jolly jogger and juggling magician certainly won't.

It's also unlikely that Gene Brawn's efforts at producing a computer cartoon - The Education Of Cool Cougar - will captivate for long either. While the use of DPaint III, Digi-View, TheDirector and Perfect Sound is commendable, the story (which stars Cool Cougar and Buckey Rabbit) is not. Boing Boing Boing goes bouncy Buckey across the digitised plain. Up pops that craftyCougar with visions of a lepus lunch. Boing Boing Boing goes Buckey bunny past a disgitised rock backdrop. Up pops Cool again. Boing Boing Boing goes Buckey across another digitised plain. Up pops Cool again, only this time he's got an idea... he erects a STOP sign. But Buckey's not falling for this and Cool who ends up eating dirt for dinner - chortle!



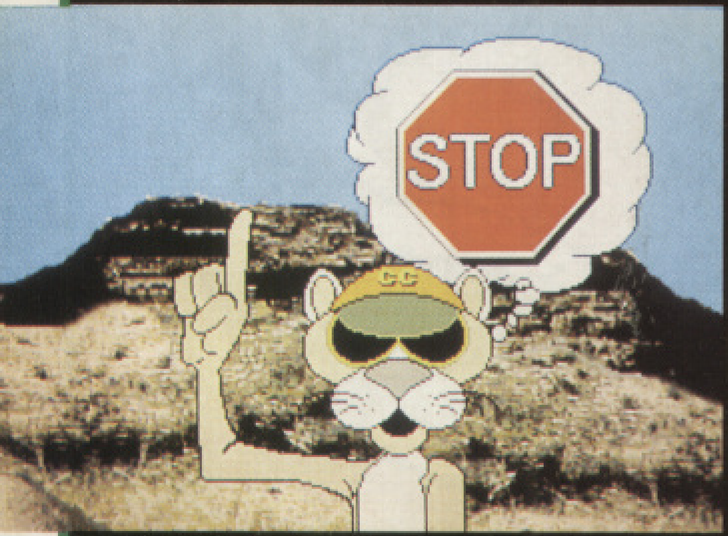
DEMOS



▲BOING Boing Boing...

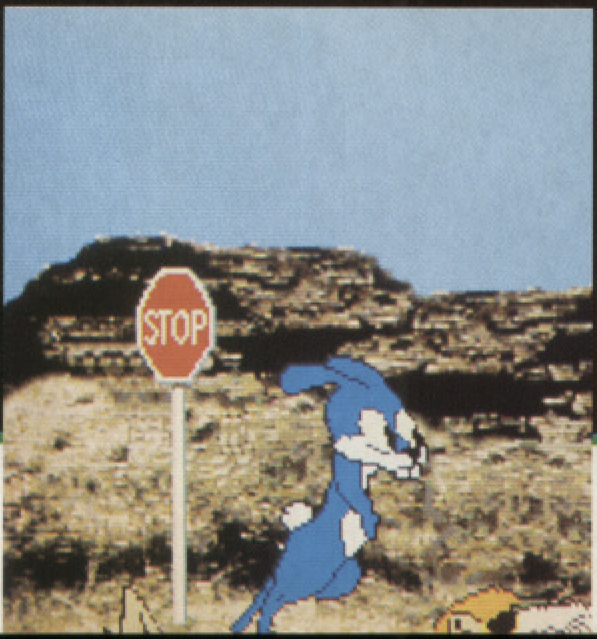


▲BOING Boing Boing...



▲BOING... A-ha!

▼BOING Boing Boing... whoops!

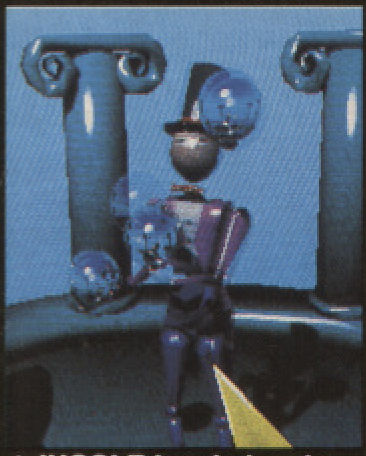




▲TER-REMBLE. It's the devil incarnate... on an ST.



▲JOG jog jog.



▲JUGGLE juggle juggle.



▲JOE'S binary rendition of Psyclapse's Baal artwork.

AURAL AUDACITY

The hard of hearing won't be too upset to learn that there doesn't seem to much in the way of saucy sonics this month. Best of a small bunch is a pair of sampled remixes: Madonna's Like A Prayer **and Michael Jackson's** Smooth Criminal. **And... and TTFN.**

GET YER LUVERLY DEMOS 'ERE!

AMIGA

The jogger and juggler animations (DISK 500), JOE's Slideshow (DISK 502) and The Education Of 'Cool' Cougar (DISK 485) are all available from 17 Bit Software, PO Box 97, Wakefield, Yorkshire WF1 1XX. Tel: (0924) 366982.

ATARI ST

The Personal Nightmare demo and the Blueberry Cowboy Slideshow were supplied by The Other PD Library, 108 Kenmare Road, Wavertree, Liverpool L15 3HQ. The Madonna (1Mb ONLY) and Michael Jackson remixes came from Goodman PD, 16 Conrad Close, Meir Way, Longton, Stoke-On-Trent ST3 1SW. Tel: (0782) 335650 for further details.

UBI Soft presents

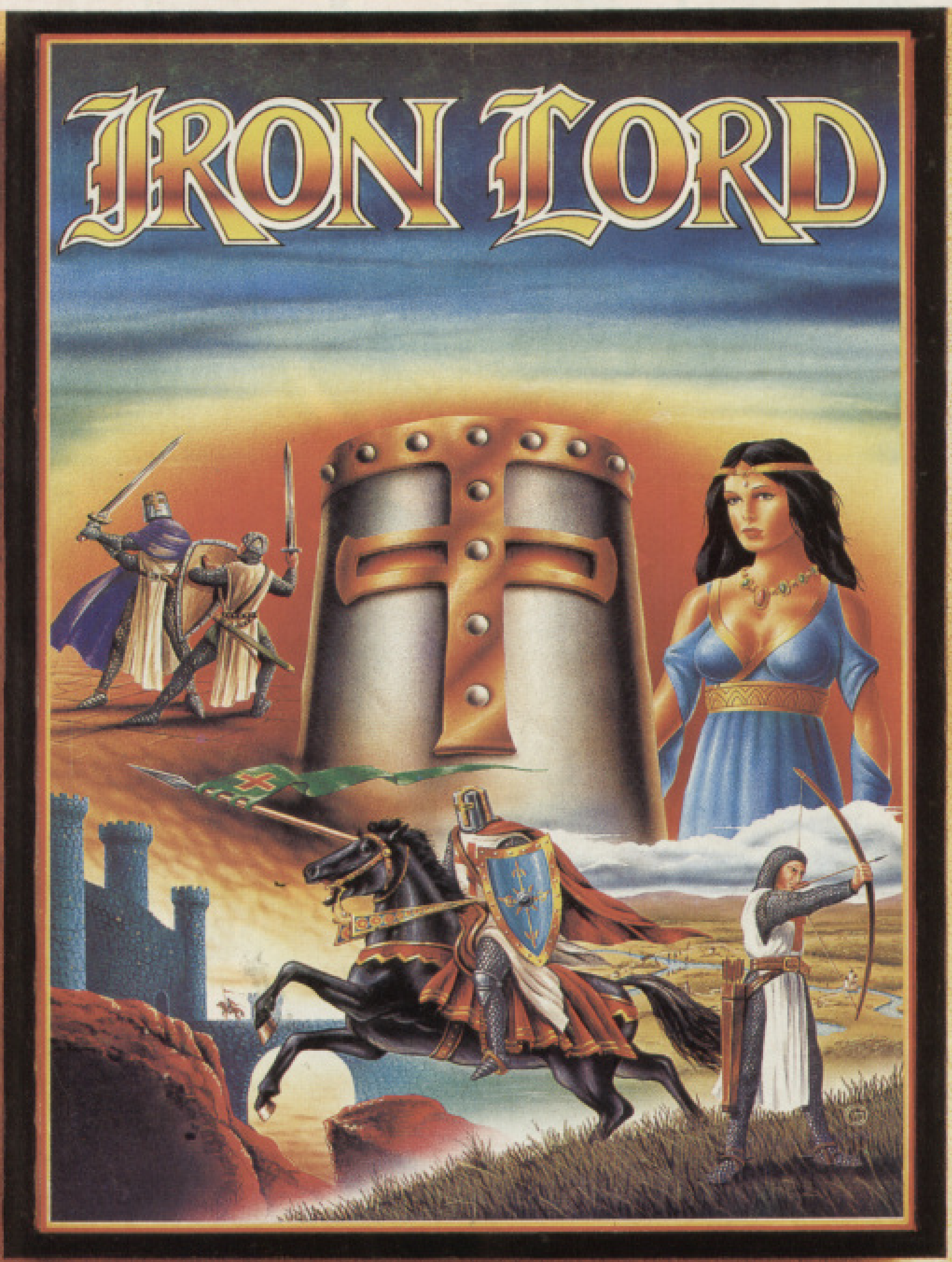
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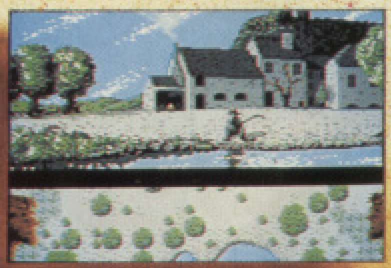
However, deceit and treachery are everywhere and you must prove your birthright through guile and trials of combat in archery, arm-wrestling and sword-play...

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Screenshot on ST



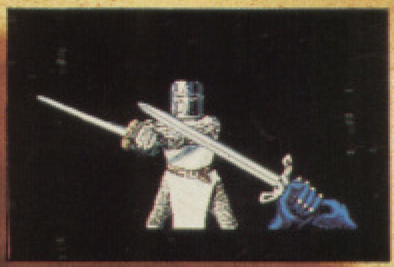
Screenshot on C 64



Screenshot on ST



Screenshot on Amiga



Screenshot on ST



Screenshot on ST

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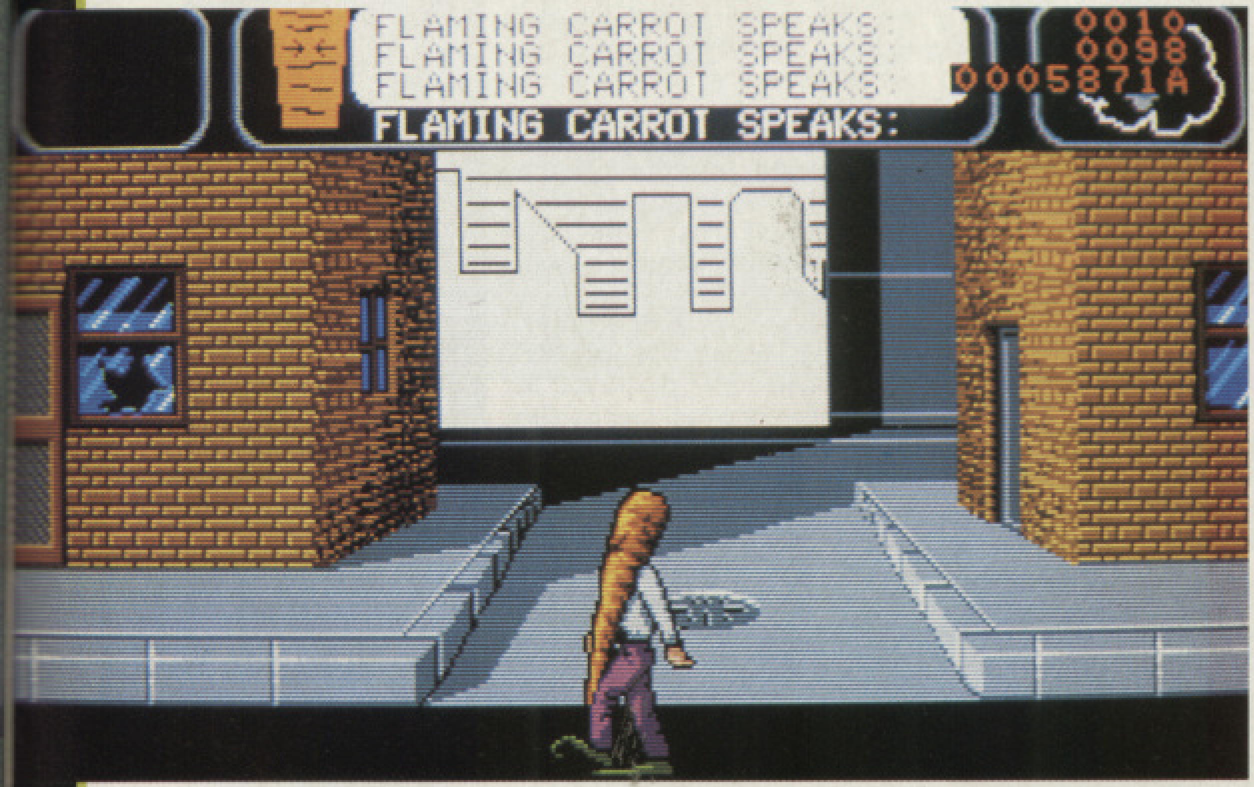

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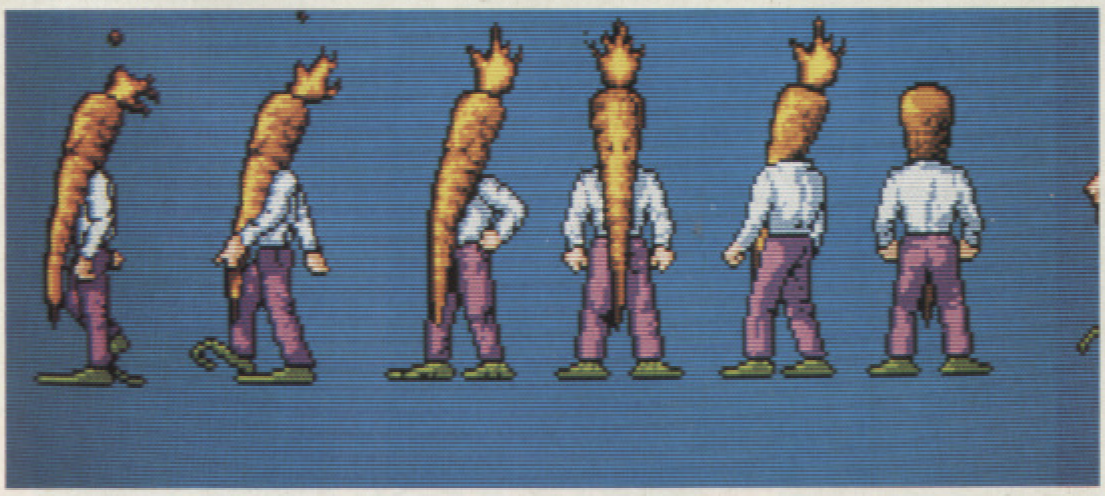
SHOWcase

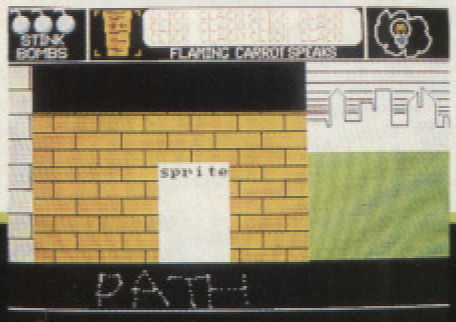
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ARMED AND LUDICROUS

The Carrot in action in an early version of the first level, a horizontally scrolling exploration game. The Burden-esque line-drawn scenery scrolls effectively in parallax behind the foreground.







Michael Haigh's animation frames for the Carrot's walking action.

A scratch screen of the Flaming Carrot **game.**

Formerly just another Joe like you or I, the Flaming Carrot was born when he read 5,000 comic books in one sitting and was turned into a well-meaning simpleton. Witha flame on his head, a speaker on his chest for information, an armful of stink bombs in his hand, and a nuclear-powered pogo stick to get around, the Carrotquickly became the crime fighter everyone loves to love.

He's the paragon of popularity, always surrounded by a group of scantily-clad beauties called the Bikini Teens. Occasionally aided and abetted by super-powered supporters including Sponge Boy and Barky The Dog (who's only superpower is the ability to turn into a terrier), TheCarrot has done battle with the archest villains ever - including the Artful Dodger (who surfs down escalators on a hover mower) - in stories like `I Cloned Hitler's Foot', in which the Carrot takes on an army of killer Marching Boots. By the way, he's also a good friend of Cerebus The Aardvark.

Flaming Carrot: Armed And Ludicrous is being coded by Justin Garvanovic (responsible for **The Kristal's** front end and the shoot 'em up section), with graphics from Michael Haigh (who drew all that gorgeous scenery for the Addictive epic).

Justin is a devotee of the superhero and has been itching to produce a game for well over a year. He managed to contact The Carrot's creator, Bob Burden, and explain his intent. Bob liked the idea and gave his full approval, and it wasn't long before Justin got a demo together.

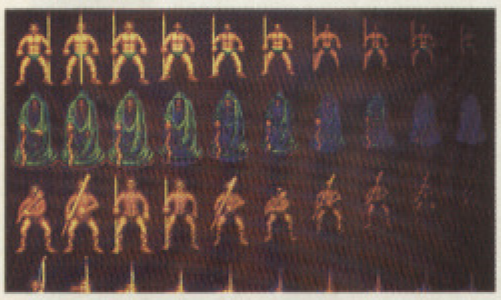
The game comprises four sections, with the gameplay getting gradually weirder - Section One is very much a computer game, whereas Section Four is going to be very... well, different. Two sections are based on stories from the comic and are provisionally titled The Comet Is Coming (seen here) and Uncle Billy's Mail Order Bride, while the other two scenarios originate from Nik `**3D Pool**' Pelling, who is responsible for the game design as a whole.

Flaming Carrot: Armed And Ludicrous could be complete early next year on Amiga, with ST and PC versions for later in the year should they be required.



The Carrot thinks he's unrecognisable in his disguise - a feature used to confuse in the computer game.

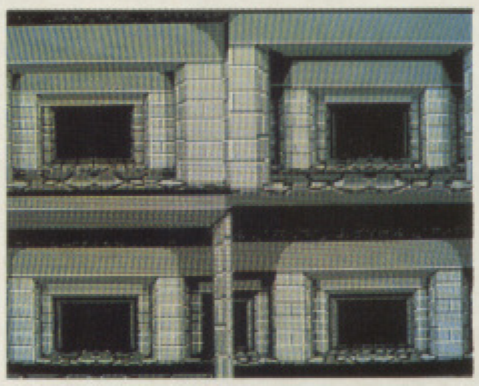
GOING UNDERGROUND



Journeying through the forest you meet many characters... like this wizened old man. Other characters encountered include these four, the animation frames of which are shown here. As you can see, the characters get darker as they get smaller, which means fewer animation frames are required to make the characters disappear in the distance.



First-person movement is created with frames of animation like these seen here on this DPaint-rendered screen of the dungeon sequence.



The horizontally scrolling sections feature three levels of parallax to create the illusion of depth.





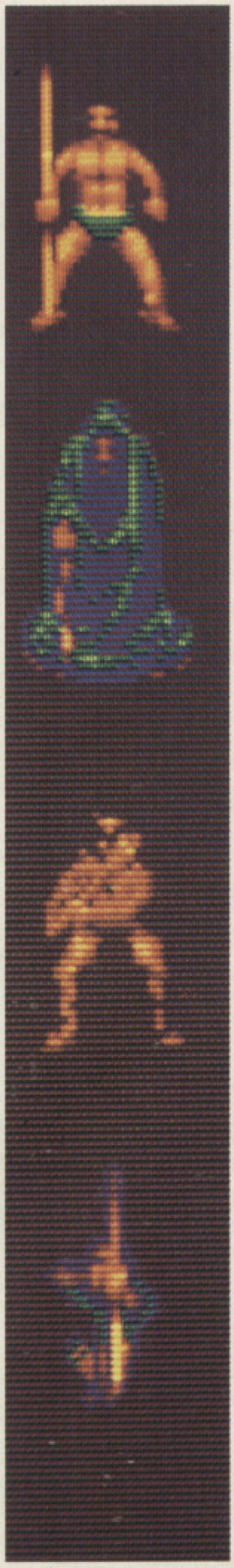
Since FTL's RPG romp **Dungeon Master** appeared, it's been an invaluable source of inspiration for many an idea-hungry games designer. But not for musician-cum-programmer Giulio Zicchi (remember the Zynaps music - or the very brief title tune on The Kristal? He also wrote the best part of **The Kristal**) and graphics artist Michael Haigh (a professional artist who's done work for Marshall Cavendish, among other publishers).

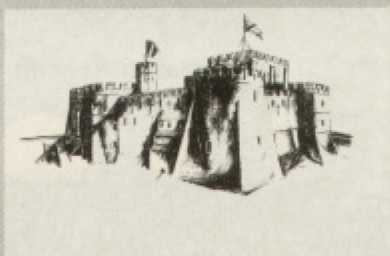
Despite a superficial similarity to the aforementioned classic, the boys' arcade-style role playing adventure game (provisionally entitled **Tempus**) is a different kettle of fish.

The player is trapped in the past with the objective of locating four pieces of a time machine and repairing it in order to travel back to the present day. Set in the middle ages, **Tempus** features over a dozen scenarios, involving travel through maze-like woods, dungeons and mines, battles through castles and graveyards, and the acquisition of information from the local villages.

The blend of exploration, collecting, fighting, and simplistic puzzle-solving is portrayed in three different ways: first person perspective through silky-smooth moving scenery (like the woods and dungeons), horizontally (parallax) scrolling links between locations and second person view of castle interiors. Huts and other wood scenery are shown as single screens. Food, weapons (crossbows, daggers, swords, etc), utilities (keys etc) and treasure are dotted around for the taking - by fair means of foul.

Once again, **Tempus** should be completed on the Amiga in early 1990, with ST and PC versions later in the year should they be required.



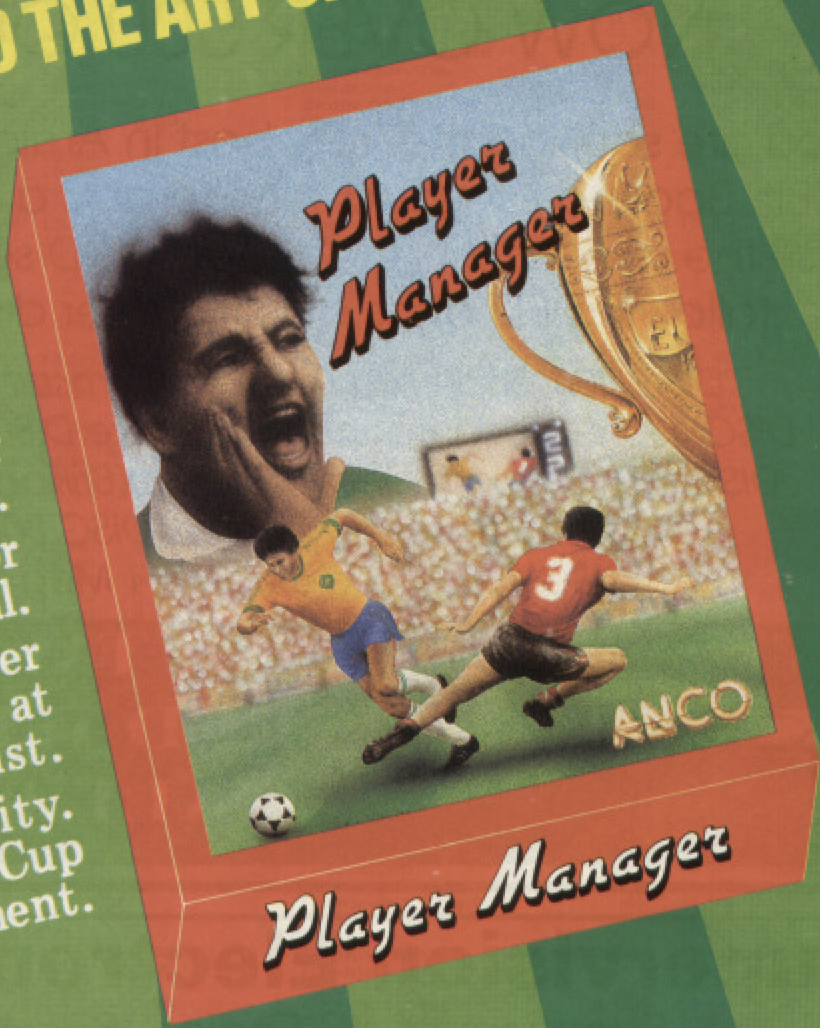


Sketches of the screen and castles from which the game's graphics are produced.

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GraFix

Cheesed off with colour limitations and fed up with four-colour creations? Luckily Phil South's on hand to brighten up your day - not to mention your sketch life... This month: how to get more colours than there actually are

Its been said many a time before but Ill say it again: most techniques you use in the creation of your computer graphics are artistic. Only a few are purely mechanical techniques, but by and large these are the most useful (mainly because anyone can learn them).

The trick to getting more colours on your screen for less colours in the palette is a useful mechanical technique, especially if memory is at a premium. Most computer games have 16 colour palettes these days, although 32 and even 64 colour games, like EA's Fusion, are possible on the Amiga. Usually the 16 colour limit is adhered to though, to maintain consistent graphics over the Amiga, Atari and PC formats.

Using a chequerboard stipple enables you to increase the amount of virtual colours on your screen, and although this technique is effective on the PC and the Atari resolutions of 600 x 200, you may like to try it on the Amiga's 600 x 400 hi-res mode, where the chequers are not visible to the naked eye and blend into one colour. In 16 colour hi-res mode you have access to 136 colours.

A neat way of using this facility is to create a full screen stencil of a chequerboard (in participating art utilities only). In magnify mode, put two pixels diagonally adjacent to each other, create a brush and use a fill function to fill the screen. Turn the chequerboard colour into a non-erasable stencil then turn off the stencil and clear the screen. Now whenever you recall the stencil, your drawing is instantaneously stippled.



One place where you desperately need more colours than are available is on icons. On the Amiga for example, you only have four colours, but as the Workbench is in med-res mode, you can use chequerboard stipples to create a lot of colours to good effect.

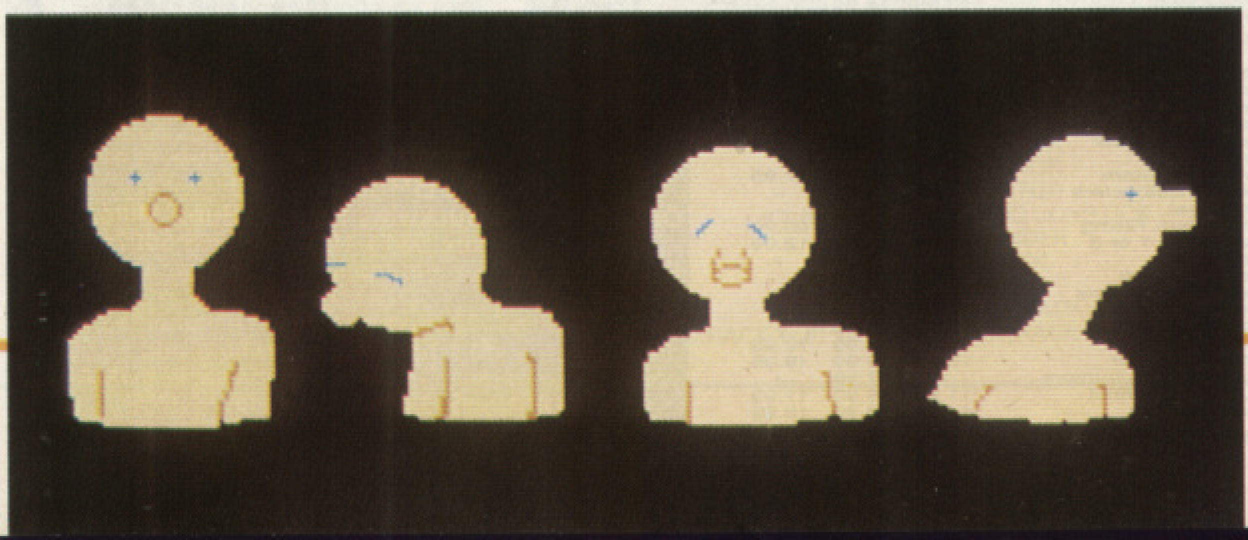
Dog A is a normal four-colour dog, and as you can see he's plain and scruffy. Dog B is a far cooler proposition with his purple sports jacket and softer lines due to much stippled shading. Note also his transparent sunglasses.

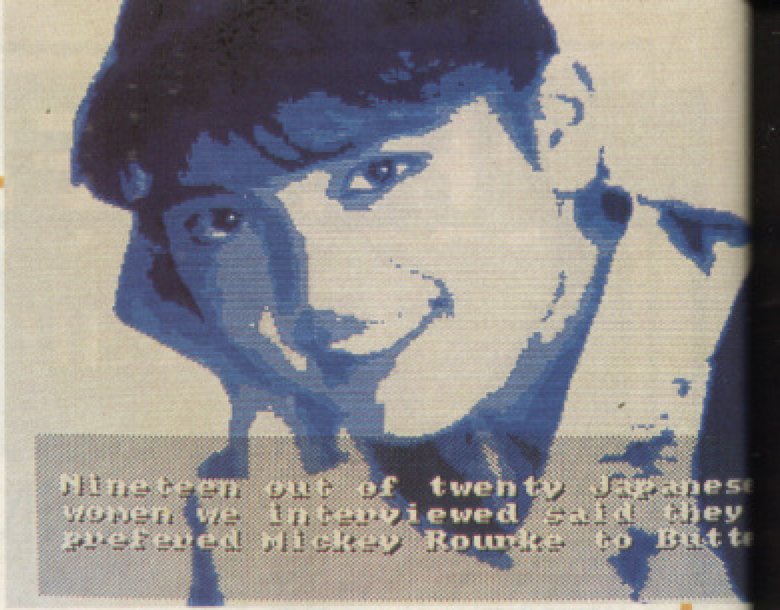




GET ANIMATED

When animating a character on your screen, you must make him/her/it move in a lifelike way. But as with most animation, you have to exaggerate for the effect to be realistic. A case in point is the `anticipation'. Bouncing balls stretch towards the point they will bounce, for example, and so when a character does something, he anticipates. Here we have a little guy looking at something coming at him. First he looks the other way, the anticipation, then he performs the action.





If you have any business with video, you may be interested to note that with a fine chequered stipple you can put shaded shapes over GenLocked video, and still have the video show through the holes. This is a popular effect seen under text in trendy youth TV show design, like Def II, Network 7 and Club X. This example is lo-res, but obviously hi-res works better.

PIXEL PATTER

Although you may not yet know the name Simon Hunter, you will certainly remember his work. Not only has he just landed a job working full time for Bullfrog, but also he's just finished the graphics for a game called Dragon's Breath for Palace Software. Not content with the adulation these bits of work may bring him, Simon also has a fresh career as a comic artist, drawing the Blockheads strip for Deadline magazine. And all this in a little over a year. How did he get started?

"I know Andrew Bailey, the programmer on Dragon's Breath, and he knows David Hanlon, the sound man. We did Dragon's Breath and then Dave mentioned that Bullfrog was looking for a new graphics bloke, so I went for the job. We submitted the early version of Dragon's Breath to Palace and it wasn't really good enough. It was crap, actually. Really. But they liked the idea, and so we redid it from scratch. Took us a year, but we did it. It was a brilliant first project for me to work on, because I had as much room as concerned. I had it disk space with the graphics.

"I used to use an Atari, which I got about a year or so ago. began using Neochrome, and as you know the crosshatched colours are built into that. But now I use an Amiga with DeluxePaint III."

So what about the subject of more colours than there actually are?

"Pardon?"

I mean, how do you go about getting more out of your palette?

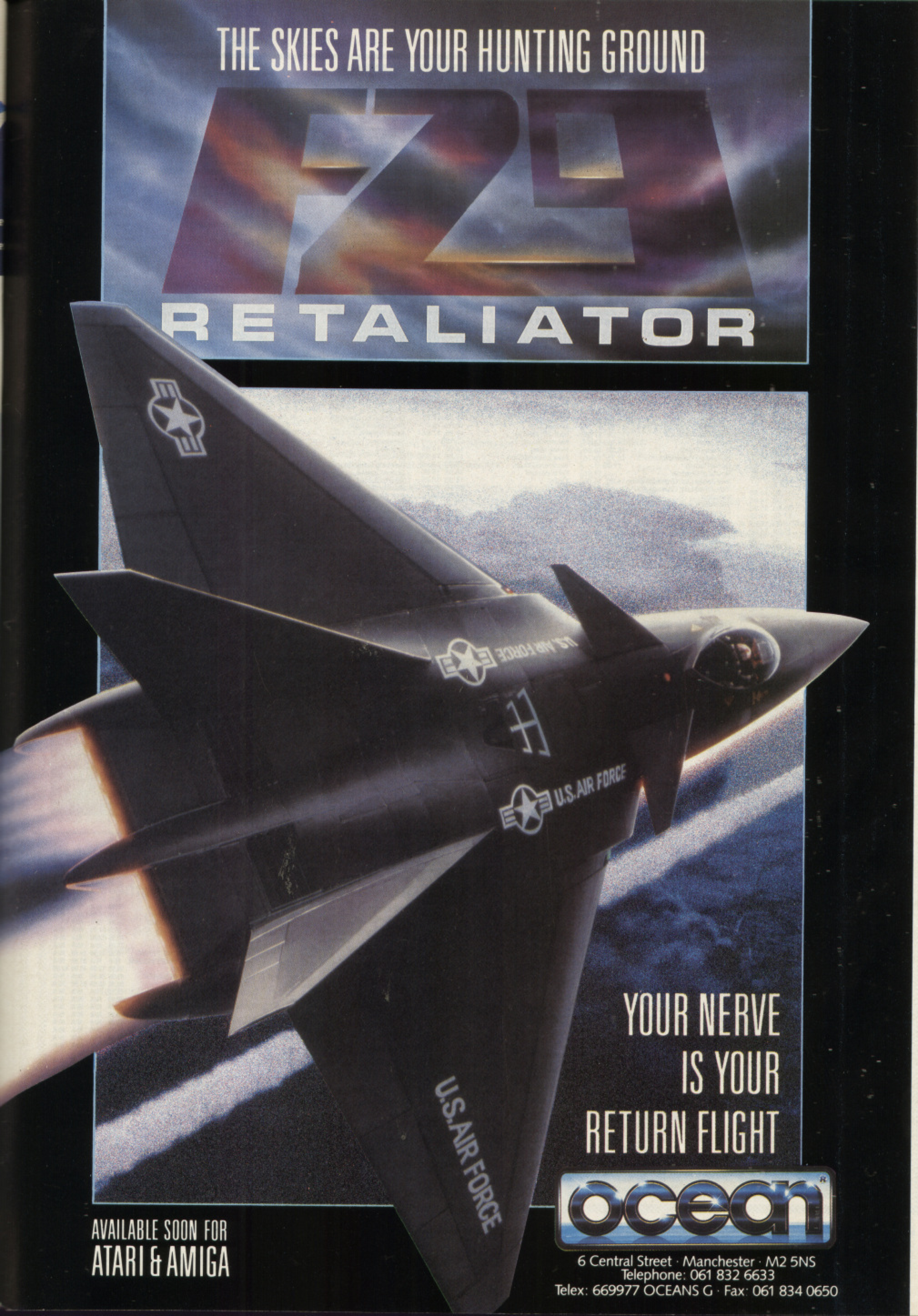
"It helps to pick a good palette in the first place. These days I work in 32 colours, so I can avoid stippling as much as possible. It's too noticable in lo-res - you have to work in hi-res to make it really work and not look rubbish."

How do you get the Atari screens, then?

"Oh they're ported straight down from the Amiga DPaint screens, and then cleaned up. On the current project I'm working on, I'm actually using a 16 colour palette to make this process easier..""

What will be the first thing we see of yours from Bullfrog?

"Er, hang on. Oh yeah, the title screen from Populous **on the PC. 16 colours CGA. It's up to you whether you think it's good or not, but I think it's alright. I had to do a lot of cross-hatching on that, due to the `quality' of the CGA colour palettes. Tsk. After that it's** Project F. **The sprites I'm doing are tiny, not like the big ones I'd like to do. Still, it's all useful practice, innit?"**


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* Campaign Duty
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Elite Editor (£9.95)

Edits:

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* Credits
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* Weaponry
* Next mission to be played and countdown to it
* Planet
* Galaxy

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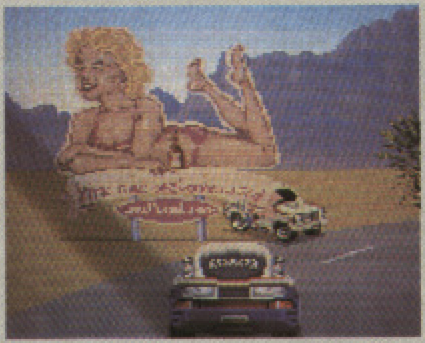
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BIG RUN



UN SQUADRON



SKY ADVENTURE


OMEGA MISSION

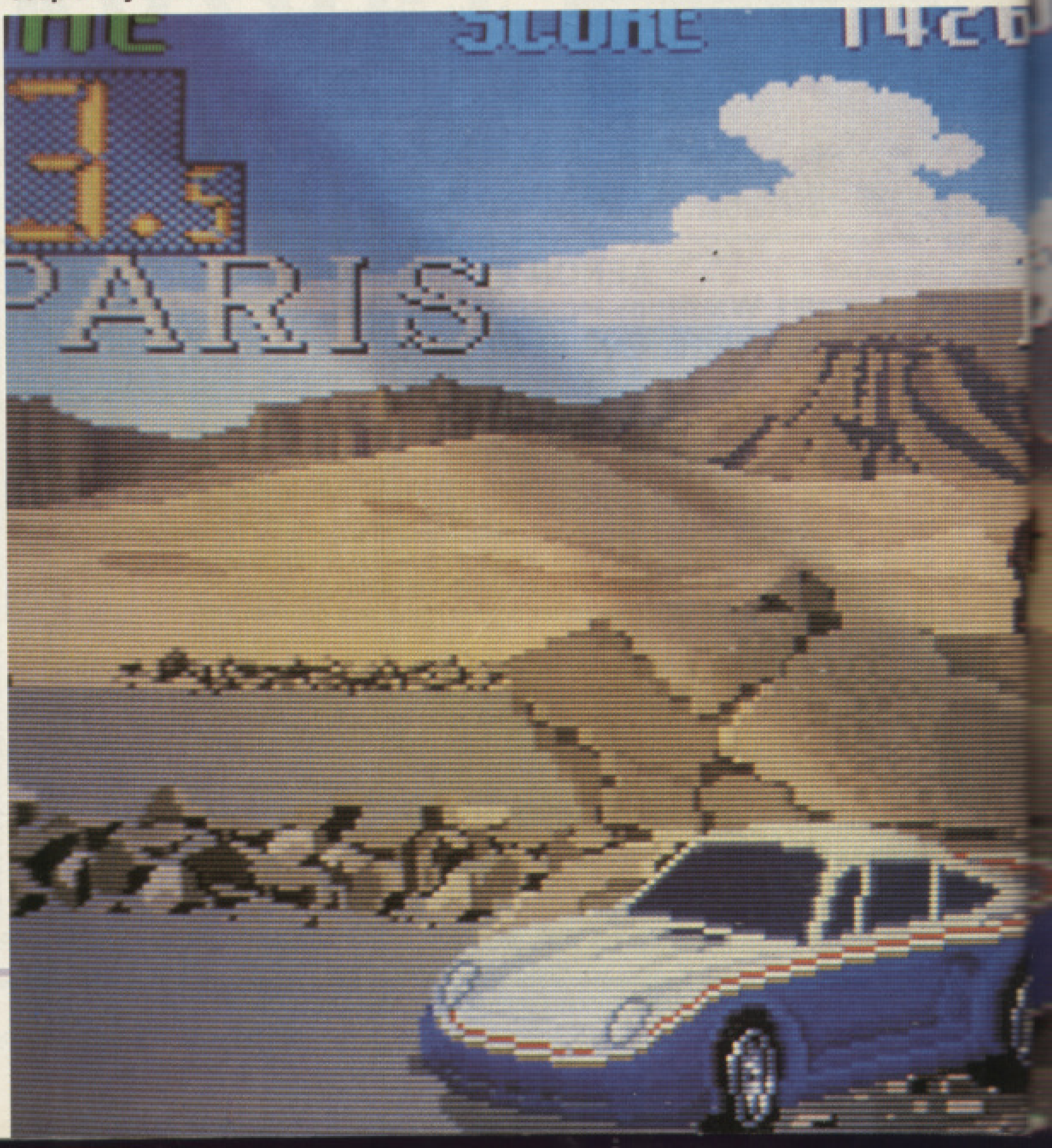
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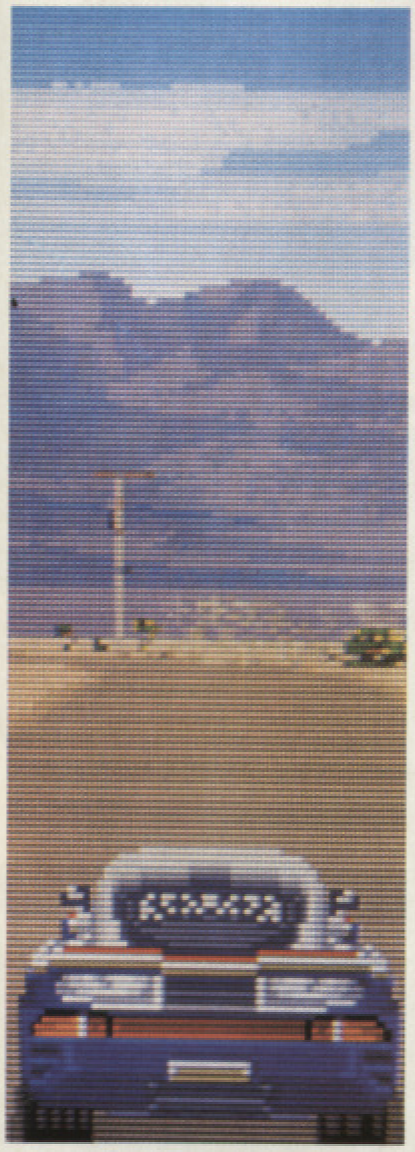
Watch out Atari, Sega and Namco - you've got a new rival in the race games market... Jaleco. The shoot 'em up and cute games specialist's first speeder is a simulation of the Paris-Dakar African rally, taking the driver on a voyage of discovery across all manner of terrain - from standard roadways to desert tracks to boulder-strewn courses that climb every mountain and ford the occasional stream. The compact sit-down cabinet features a pnuematic steering wheel (which creates a juddering effect which occasionally comes close to ripping your arms from their sockets), but even this is overshadowed **Big Run's** best and most unique feature - the horn. Why has no-one thought of this before? It's not much use against the your main opponents, but a quick blast is usually enough to shift the slouches. In a similar style to Namco's **Winning Run,** two cabinets can be wired together for head to head racing thrills.


The graphics reach a high standard - without quite making it to Sega's class - but just as importantly they offer a welcome break from the Grand Prix and West Coast backdrops that have dominated coin-op racing in the last couple of years.

Marvel at the impressive demo sequence which sets pulses racing even before the action begins - here, a Porsche roars out of night checkpoint.



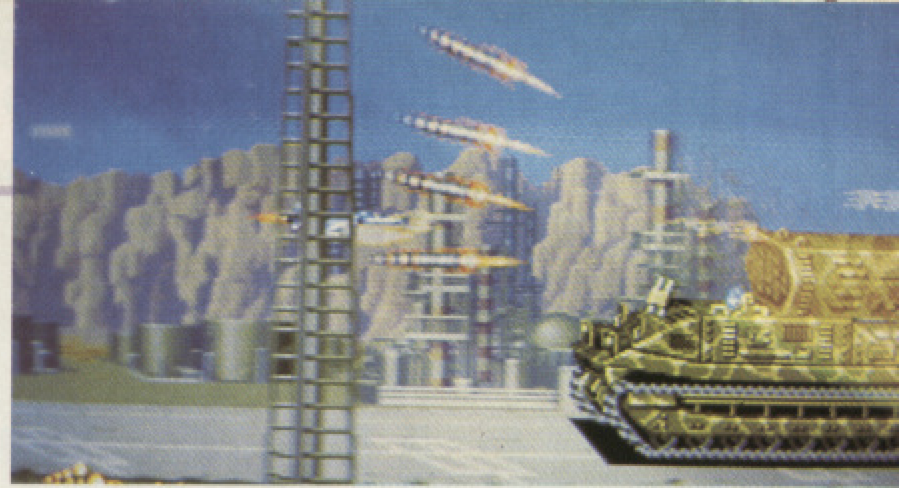


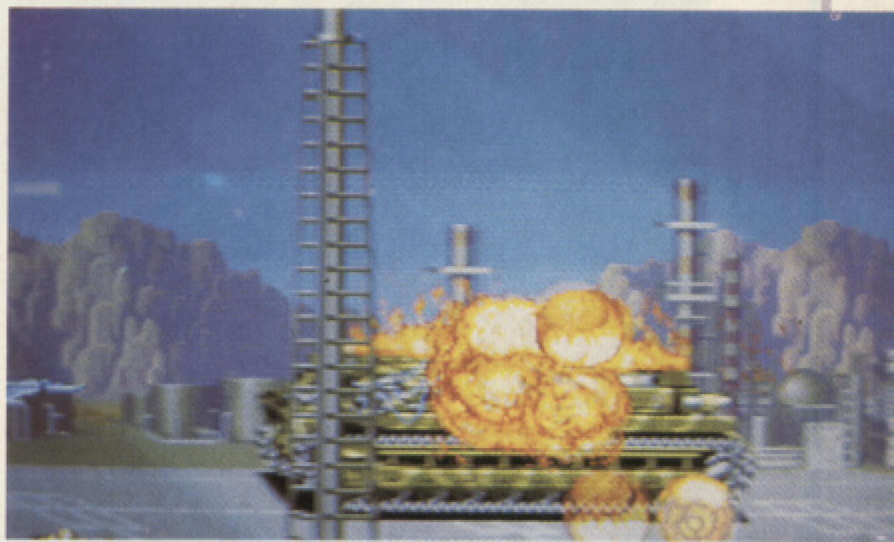




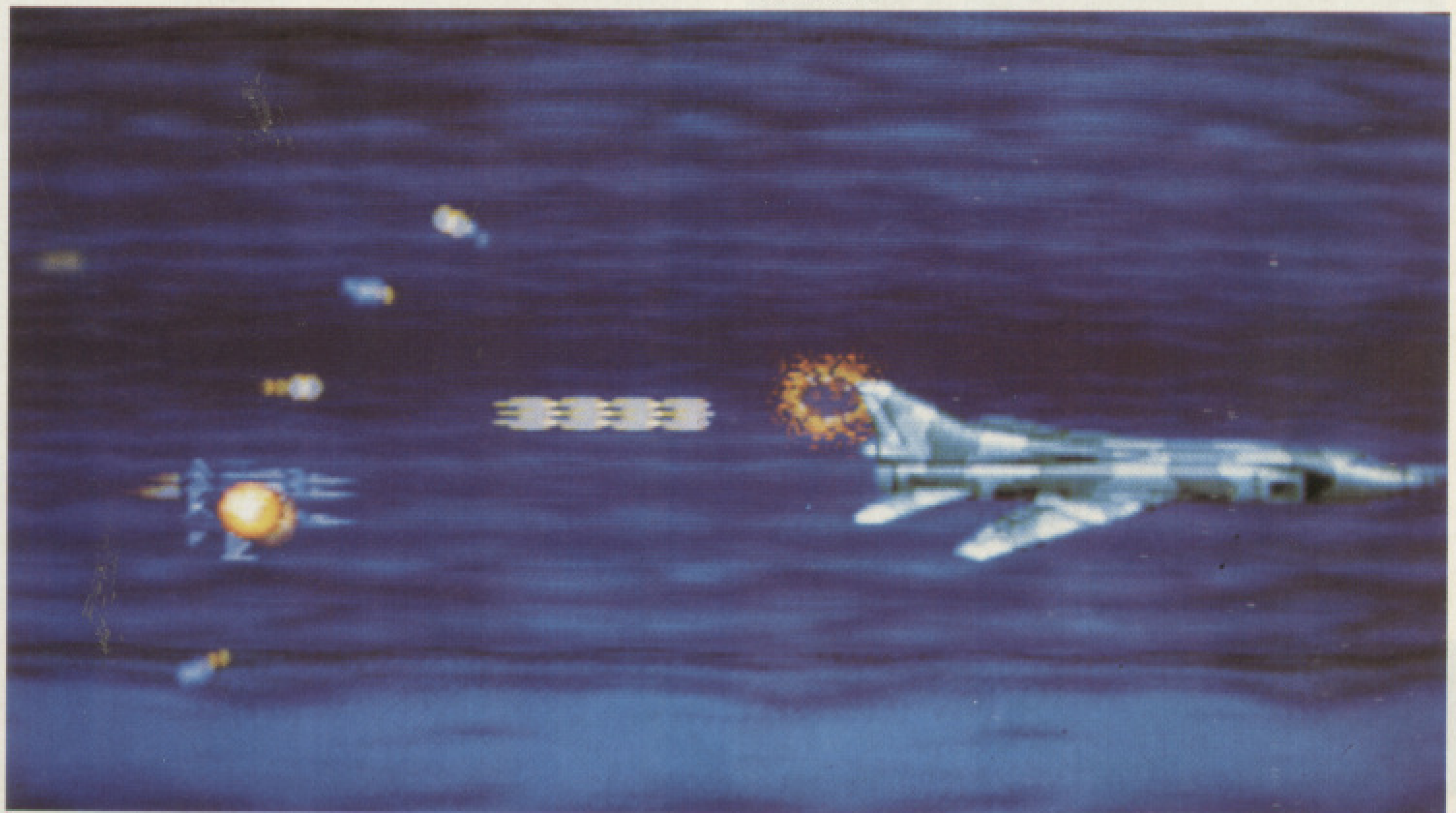
UN SQUADRON

Three planes are up for grabs in Capcom's latest: an F-14 Tomcat and an F-20 Tiger Shark for those who fancy themselves as a new Tom Cruise and an A-10 Thunderbolt for trainees. The storyline too is designed to massage the imaginations of speed and action freaks, reading like something straight out of a James Bond movie: an international syndicate of arms dealers, Project 4, have put together an army to take over the world - it's up to you to stop them. The action that ensues provides further evidence of the increased speed and graphical power of the latest wave of coin-ops. **UN Squadron** isn't going to win any awards for originality - but it is the prettiest, fastest and most up-to-date example of a scrolling shoot 'em up that's currently doing the rounds.

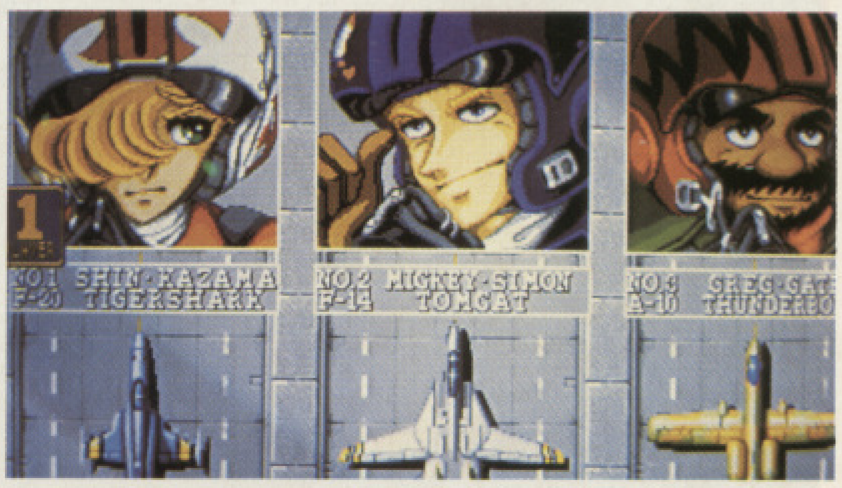




Level one ends in a head to head with an oversized giant mobile rocket launcher which lets fly with four heat-seeking missiles at a time. However, it's not as deadly as it looks, there's a tiny weak spot at the centre which gives under pressure.



Squadrons of enemy Migs and F-16s infest Level Two - but even these don't prepare you for the giant enemy jet which is effectively the end-of-level villain. Already protected by tail gunners, flak and support fighters, this model also boasts deadly afterburner discharges - scorching!



The mission briefing, plane selection procedure and tooling up section are illustrated in the TV cartoon style that's fast becoming the standard in Japanese coin-ops.



SKY ADVENTURE

From the team that produced **Ikari Warriors** and **Time Soldiers** for SNK, Alpha, comes this scrolling shooter, decorated to the full by WWI style bi-planes, jungle-ish terrain, mind-boggling power-ups and terrifying end-of-level creatures. Sounds a bit familiar eh? However, one thing that separates **Sky Adventure** from the pack is the range of weaponry available: some of them are so powerful that they practically cover the screen in a sheet of flame when used - what a blast! Unfortunately though these aren't enough, and this is ultimately a `so-so' shoot em up that SNK won't want to be remembered for.

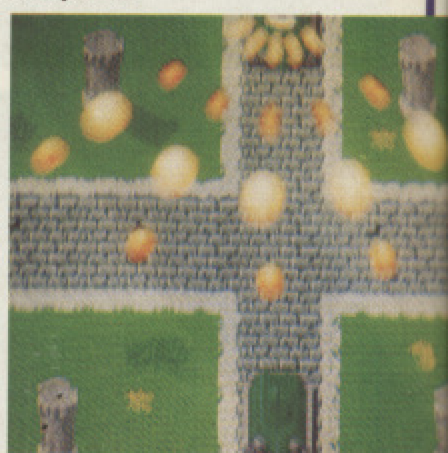


The end-of-level monster may look insurmountable, but he should provide no opposition to a well tooled pilot.



The presentation is faultless, but the nuts and bolts of the game don't live up to the high standard that's set before the first coin is dropped.

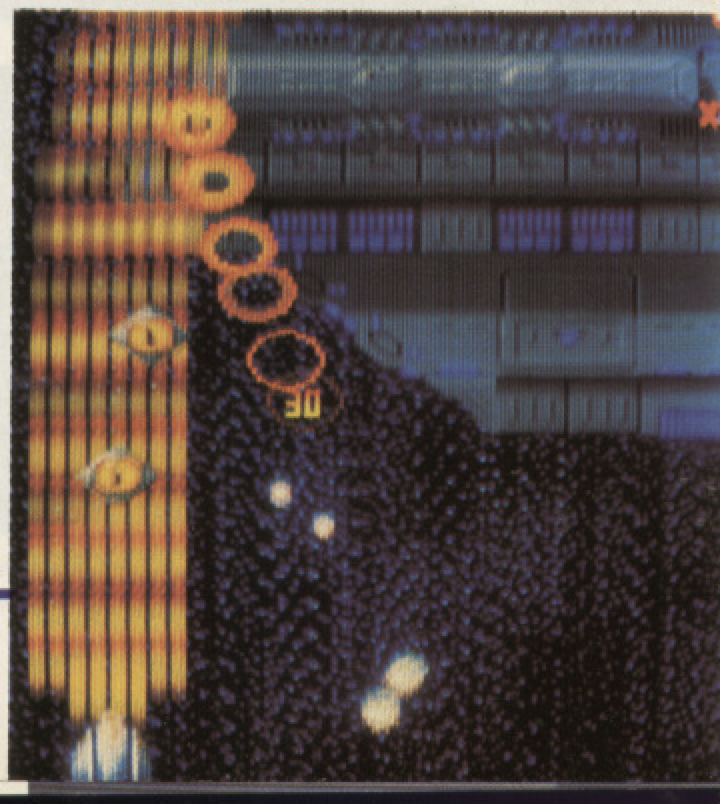
It may look green and pleasant, but the jungle hides many dangers including boomerang throwing natives who aren't quite as comical as they sound. Your best bet is to indulge in a little deforestation, courtesy of the hellish wonder weapons.





OMEGA MISSION

If you were beginning to think that your precious home computer was catching up with current arcade technology, then UPL's **Omega Mission** is going to knock the wind out of your sails. While it breaks no new ground graphically or imaginatively - aliens are attacking Earth in a massive spaceship and you have to stop them what's new is the speed at which the thing moves. It's so fast in fact that one of the power-ups on offer is a go-slow token (if you will, a power-down) which enables you to get through the trickier stages. If you like your shoot 'em ups fast and furious Omega Mission is for you - people of a nervous disposition would be well advised to steer clear.



Your ship comes fitted with a constantly firing laser right from the beginning. Good thing too, as you need to keep this switched on to survive - the ensuing arc of laser fire creates an effect reminiscent of a fireman's hose.


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PROGRAMMER EVER CUP

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It was to be an FA Cup-style knockout competition affair, with 16 of the very best computer programmers in the cosmos being given a number and the specially-written Sixteen Sensible Pingpong Balls In A Velvet Bag program made ready to make the draw for the first round.

THE COMBATANTS

ARCHER MACLEAN



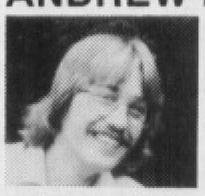
Renowned for his highly-acclaimed work on **IK** and **IK+**, and before that the classic **Defender** clone, **Dropzone.** Contradictory to the connotations of his name, Archer's unlikely to be a Sagittarian - in fact, there's only an 8.3333% chance that this is a correct assumption.

GARY LIDDON



Not much of a programmer but a good friend of ours. Had absolutely no success with his first release, **Ricochet,** and has since decided on an alternative career as a guitarist in Australian bar bands. Best known for his journalistic efforts on ZZAP! 64 (there goes another one!), he's a good all-rounder.

ANDREW BRAYBROOK



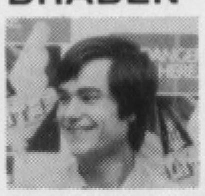
Mainly noted for his classic works on the Commodore 64, Andrew recently shifted to 16-bit with the conversions of **Rainbow Islands.** Broke new ground on the 64 when he released firstly Paradroid and then a masterfully slick work entitled Uridium. An old campaigner with a heart of silicon.

GEOFF CRAMMOND



Geoff is best remembered for his works published by Firebird. First there was the grand prix driving game **Revs** (later updated to become **Revs** +), followed by the remarkable **The Sentinel** - truly a breakthrough in terms of what could be done on a little old home computer. Well, we all went 'Gasp!' Anyway...

IAN BELL AND DAVID BRABEN



Here come the big boys. Although they've only had two major releases between them (and David did **Zarch/Virus** all on his lonesome), these two names are never far from the tips of any software author's tounge. If only we had written Elite, then we'd be driving Rollers off Southend pier for a laugh...

JEREMY "JEZ" SAN



A slick name to match a truly slick guy. Yet another programmer to have produced some of his best work through the old Firebird. **Starglider** and **Starglider II** are both very well renowned in the world of space flight simulators. He also wrote the program that draws all the diagrams on BBC's **Election Special...** didn't he?

THE BITMAP BROS



Having published just three games thus far, Bros have quickly jumped to the front of the programmers' bus stop queue thanks to some marvellous hype by the Mirrorsoft promotions department. **Xenon** and **Xenon II** are very good examples of good computer games, and with **Speedball** they created some really frightening hard men, the sort that give you really horrible nightmares.

NICK "ORLANDO" PELLING



Who? we hear you all cry. Orlando, or Nick as he is known to his friends, is a computer programmer of the strangest calibre. Having started off in life as the 'one man band' behind Aardvark Software, he has more recently been acclaimed for **Frak, 3D Pool** and singing **So What** by the Anti Nowhere League horrendously loudly in a pub in Ruislip.

BRUCE AND ROGER CARVER



These guys must have more balls than all the rest added together. **Leaderboard, Executive Leaderboard, World Class Leaderboard** etc. Tony Jacklin is crap compared to the Carver Brothers. We all spent many hours bending our balls around trees in the heady days of '87, but we could never quite get it in the hole.

JEFF MINTER



The guru of the silicon hippy brigade. A man possessed with visions of flying technicolour llamas and hand-painted Taurean STs. Jeff has been around just about as long as anyone in the computer games game can care to remember. Ex (or maybe not) Compunet Yak, his inspiration seems to roll from his fingertips. Now in the Nth year of his quest to create **Colourspace/Trip-A-Tron The Ultimate Light Synthesiser**, Jeff has got to be worth an outside bet.

MARTIN WALKER



Has produced several games to date, the most notable being **Hunter's Moon** published by Thalamus. Like Jeff Minter, Martin has recently devoted a lot of time to writing a regular column for a rival computer mag. Good for him (but let's see how far it gets him in this contest).

TONY CROWTHER



Another old hand. Best known for his innovative games early on in the history of Commodore's success. He may well have done games for a number of other machines but we can't remember them because we only had 64s at the time (ever get the feeling they should have got someone else to do this article?). A personal favourite of ours is the ridiculous teapot dancing to **Polly Put The Kettle On** at the beginning of **Kettle.**

STAVROS FASOULAS



A Finnish boy with a Greek name, Stavvy produced three highly-commendable games before an untimely call up to a year of National Service in the Finnish army put a stop to his coding chuckles. **Sanxion** and **Delta** were his first two, swiftly followed by **Quedex**... his other game. Old Stav is famous for his liquid floor coverings and an obscure joke about a parrot's "white need"!

DINO DINI



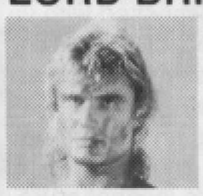
The international nature of this competition knows no bounds as this our next contestant hails from the sunny shores of Italy. As yet he has produced only one game, but what a cracker it is. Unfortunately for Dino however the success of **Kick Off** has undoubtedly affected the impact of the conversions of our own **Microprose Soccer** and this may well be reflected in the rather vindictive way in which the scoring system for this competition works. Don't worry Dino old man - it's nothing personal.

JON RITMAN



Jon first appeared in the public eye when he produced another football game, **Match Day,** and subsequently **Match Day II.** But he has also produced some other excellent games such as **Head Over Heels** - the only decent game we ever found for our Amstrad PCW8256.

LORD BRITISH



Like the Carver brothers, Lord is a citizen of the good ol' US of A. In a slightly different field from the other contestants, Mr British is exclusively a 'Fantasy Role-Playing' kind of fellow. He has had much success with Origin Systems in the States publishing his five **Ultima** games. Well known for his purpose-built house with a hidden dungeon - entry to which is only obtainable if you know the way in which to arrange the pieces on the nearby chess board.

THE FIRST ROUND

ARTISTIC INTERPRETATION

This round's all about pretty graphics, slick presentation and stunning innovative on-screen effects. Scores are awarded by a simple system: each game produced by the relevant artist is considered carefully and then awarded a goal (or goals) - for example, **Wizball** (2) would mean that **Wizball** had put two in the old onion bag during the match in question. However if we felt that the game was severely lacking in that category then we awarded the opponent with a point in the form of an Own Goal, eg: **Wizball** (OG). So, without further ado, here's the first round results...

John Ritman 3
Batman, Head Over Heels
Jez San 2
Starglider II (2), Afterburner (OG)

Quite a close match with **Starglider II** knocking in two (in a very 3D way) in between a goal each from John's adventures - **Batman** and **Head Over Heels.** However the game was finally settled by a rather sloppy bit of play by Jez's arcade conversion which eventually resulted in a late and decisive own goal.

Andrew Braybrook 5
Paradroid, Uridium (3), Alleykat (OG), Rainbow Islands
Bitmap Brothers 4
Speedball (2), Xenon II

Braybrook took an early four-goal lead, thanks to the refreshing style of **Paradroid** and the ultra-smooth scrolling and revolutionary zing of **Uridium.** But then an own goal from **Alleykat** gave the young pretenders a bit of hope and they came on with a late burst thanks to the irrepresibly scary, Vinny Jones-style, **Speedball** hardcases. But this was not to be enough for the courageous Bitmaps and Braybrook's extra experience saw him through.

Nick Pelling 5
Frak (OG)
Lord British 2
Ultima (OG), Ultima II (OG), Ultima III (OG), Ultima IV (OG), Ultima V (OG), Ultima V

Although Lord's team would have been well equipped for the other rounds, they just couldn't come up with the goods in a "graphicsy" sort of way. Inept as the opposition was, the RPGers could make no headway through the solid defending of **3D Pool** and instead contrived to score one own goal each. A ridiculous own goal from **Frak**, followed by a neat volley from the foot of **Ultima V**'s title screen gave some hope... but it was not to be, and the US role-playing supremo was out.

Archer Maclean 4
Dropzone, IK, IK+
Bruce and Roger Carver 3
World Class Leaderboard, Leaderboard: Famous Courses Of The World Volume I (OG), Leaderboard (2)

An early goal from **Dropzone** was the only score until just before half-time, when three goals came in a flurry - the first two from the beautifully animated **Leaderboard** man and the third from **International Karate** to put the teams level at half time. A spectacular flying kick goal from **IK+** was quickly cancelled by a solo effort from **World Class Leaderboard,** but finally an own goal from another of the **Leaderboard** clan sealed the Carvers' fate in extra time.

Ian Bell and David Braben 4
Elite, Zarch (2)
Gary Liddon 0
Ricochet (OG)

The most one-sided affair so far. The good all-round style of **Elite** was rewarded by an early goal, scored when Gary could resist it no more and left his post between the posts to get a hamburger. Bell was so confident at half time that he decided to retire, leaving Braben to fight on on his own. Luckily **Zarch** was something of a visual masterpiece, and Braben found no difficulty in notching up another two goals. What at first appeared to be Liddon's only promising move ended in disaster, as **Ricochet** did just that and ended up in its own net.

Jeff Minter 5
Iridis Alpha, ST, Colourspace etc. (3), Mama Llama (OG),
Stavros Fasoulas 4
Sanxion (2), Delta

Sanxion proved its worth when its revolutionary split screen graphic approach scored two goals by half time, with Minter's only reply coming from the splendid little rotating sprite in **Iridis Alpha**. The second half however was to be nearly all Jeff's, with the finesse of **Colourspace** (or is it **Trip-A-Tron**?) earning three goals. But then an own goal from the horrendous fag packet in **Mama Llama** and an extraordinary goal from substitute **Delta** took the game into extra time. Deadlock seemed to set in, until Jeff took a big gamble and brought on his brightly painted ST, normally the team physio, as a last minute sub. The gamble paid off, as the ref found the ST so attractive, that he awarded it a goal on the understanding that they could both go out for a drink together after the match. What a bloody fix.

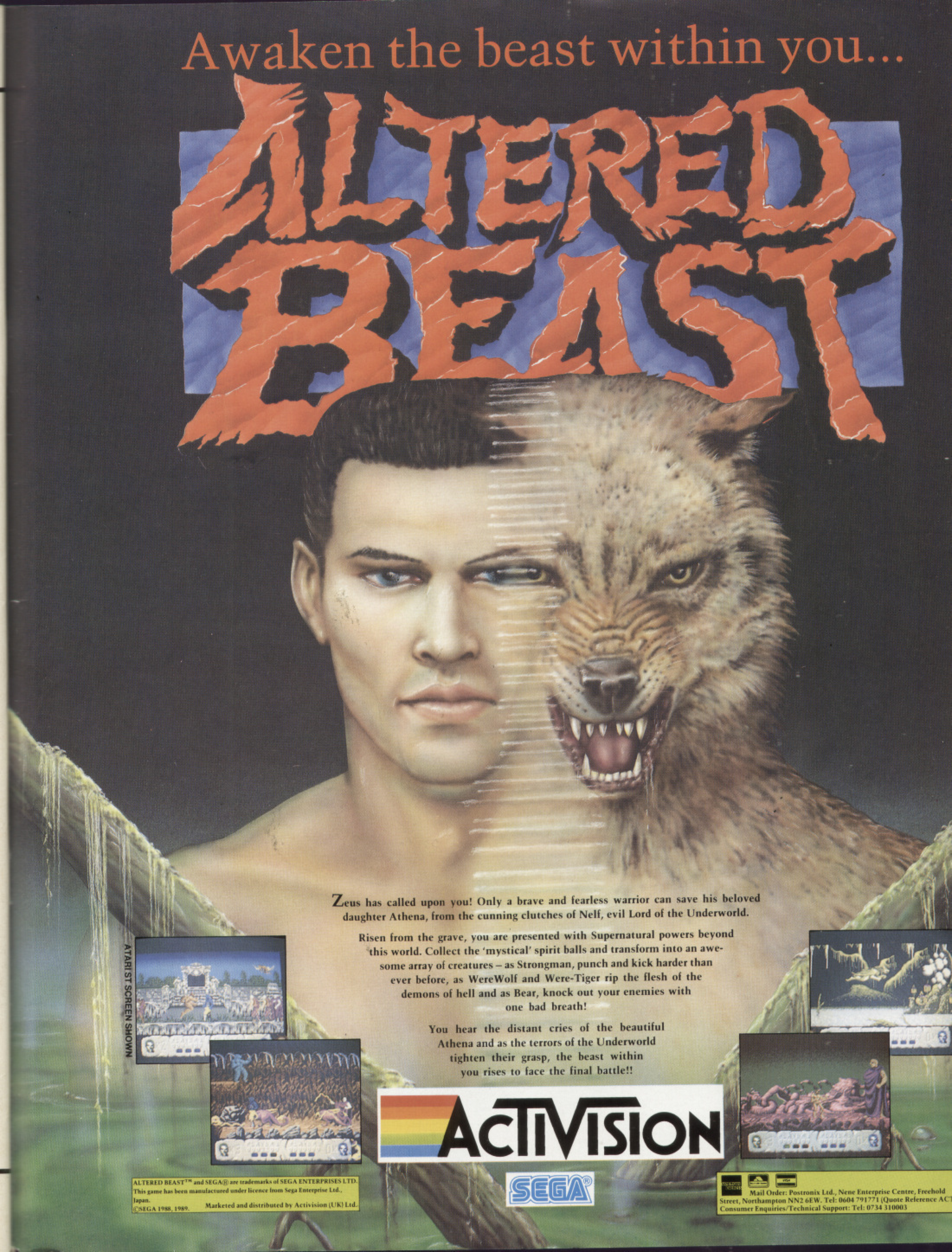
Geoff Crammond 6
Revs, The Sentinel (2)
Tony Crowther 0
Trap (OG), Kettle (OG), Phobia (OG)

Geoff was always in control in this match, thanks to the pleasant graphics of **Revs** and the astounding 3D generated landscapes of **The Sentinel.** They knocked in a cool three goals between them either side of half time, and Tony's misery was compounded by two own goals conceded by the garish colour schemes of **Trap** and **Kettle.** Tony must have secretly been dreading the graphics round, and his fears were realised as Phobia deflected the final kick of the game into its own net.

Dino Dini 2
Kick Off
Martin Walker 2
Hunter's Moon (1), MicroProse Soccer Revenge (1), Citadel (OG)
(Dino wins 5-0 on penalties)

Walker was first to score with his nicely polished **Hunter's Moon,** but when the game restarted Dino spotted a gap and scored straight from the **Kick Off.** The second half saw Citadel break the deadlock with an own goal and Dino was ready to proclaim victory when he suffered an act of revenge from a group of agitated **MicroProse Soccer** fans. In an act of genius they started chanting "two all, two all..." the gullible referee was totally taken in by their lie and the game went to extra time. Extra time yielded no goals though, and in the end the match was decided by Dino's substantial experience in the penalty shoot-out. Dino wins, but not by much.

SO THAT'S THE FIRST ROUND OUT OF THE WAY – AND EIGHT PROGRAMMERS WITH IT! TUNE IN NEXT MONTH FOR THE FINALE TO THIS GRIPPING MATCH!

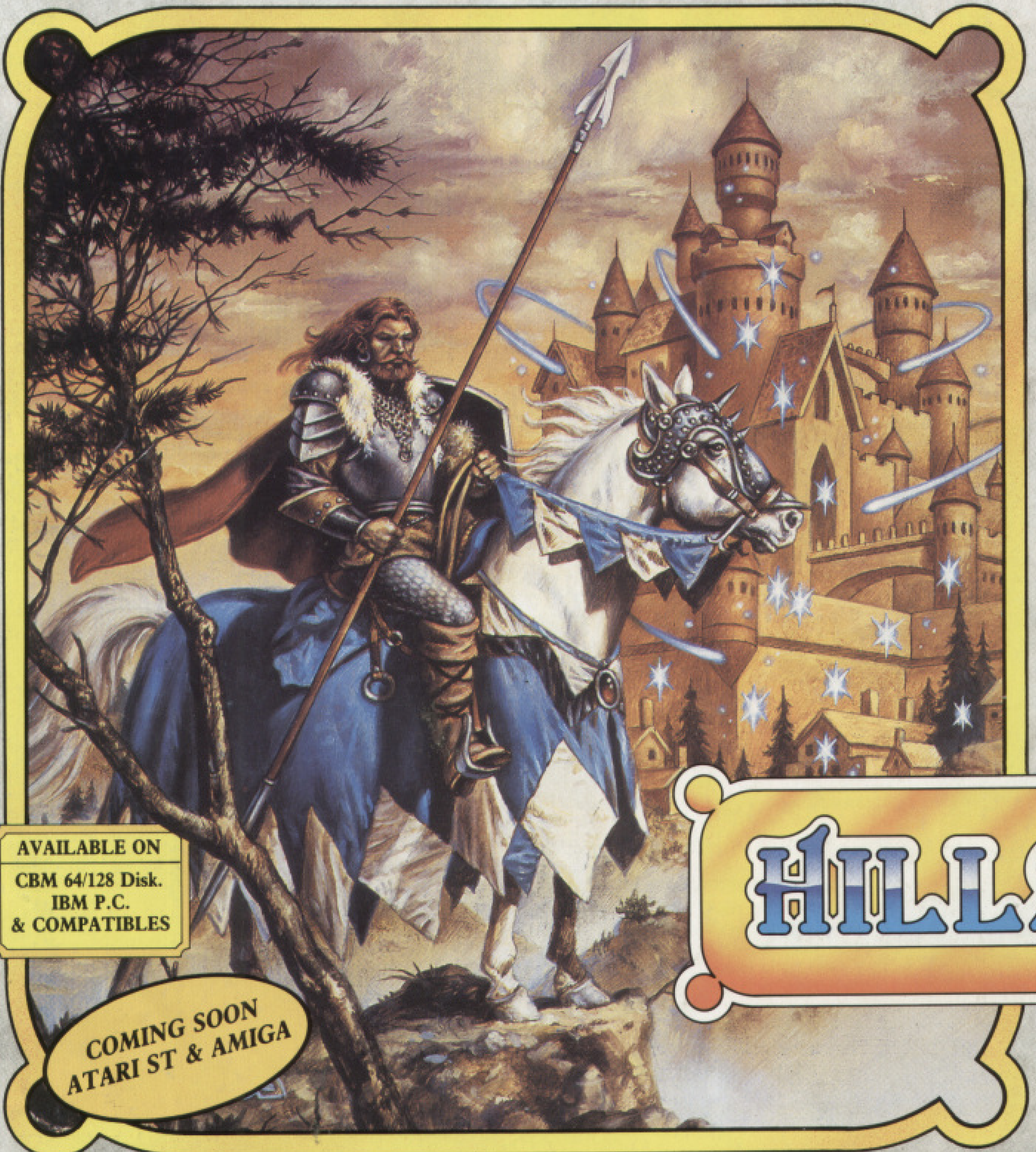

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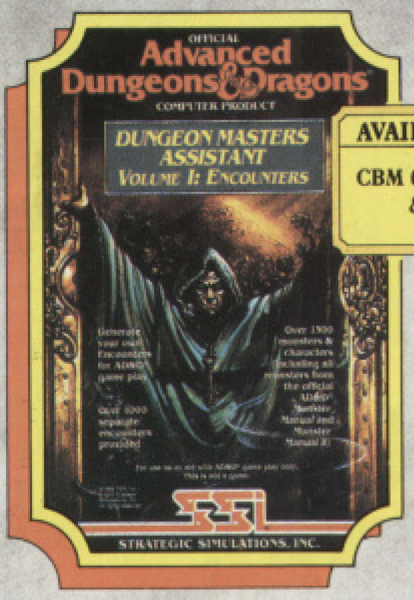
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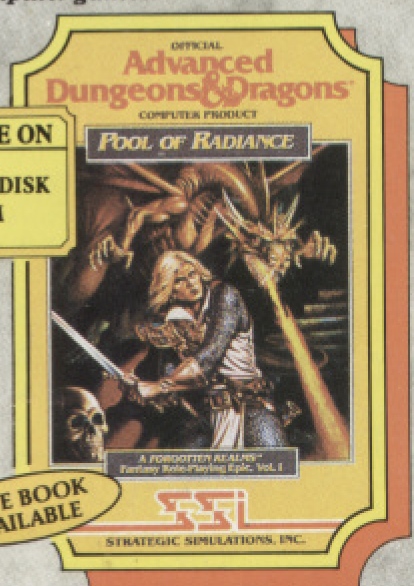
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